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Chapter 208, Section 6

MUSIC

TO BE PERFORMED AT THE

GRAND

National Peace Jubilee

TO BE HELD IN

8053.1575

BOSTON, JUNE, 1869.

A strong castle is our Lord,	<i>Luther</i>	3
Glory to God,	<i>Messiah</i>	4
Achieved is the glorious work,	<i>Creation</i>	7
To God on high,	<i>St. Paul</i>	11
The marvellous work,	<i>Creation</i>	12
The heavens are telling,	<i>Creation</i>	18
Prayer,	<i>Moses in Egypt</i>	28
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Official Programme

FOR THE FIVE DAYS OF THE

NATIONAL PEACE JUBILEE FESTIVAL.

FIRST DAY.

TUESDAY, JUNE 15, 1869 . . . Commencing at 3 o'clock, P.M.

INAUGURAL CEREMONIES.

Prayer by Rev. E. E. Hale.

TO BE FOLLOWED BY AN

ADDRESS BY HIS HONOR MAYOR SHURTLEFF,

Welcoming all guests and visitors to Boston and to Massachusetts; also a congratulatory

ADDRESS BY HON. ALEX. H. RICE,

On the RESTORATION OF PEACE AND UNION THROUGHOUT THE LAND.

The Inaugural Ceremonies will be followed by a **Grand Musical Performance**, in which the **Greatest Oratorio Chorus** ever assembled, comprising over **Eight Hundred Vocal Organizations**, who have been in rehearsal for many months, will take part, accompanied by a **Grand Orchestra of One Thousand Musicians**, selected from the best Orchestras, Bands, and Musical Associations in the United States.

SELECTIONS TO BE PERFORMED.

(The Choruses are in this book, on the pages indicated.)

Conductors, P. S. GILMORE, CARL ZERRAHN, JULIUS EICHBERG. Organist, J. H. WILCOX.

PART I.

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|---|-------|
| 1. GRAND CHORAL. "A Strong Castle is Our Lord"..... <i>Luther</i> | 3 |
| Full Chorus, Grand Orchestra, and Great Organ. | |
| 2. OVERTURE. "Tannhauser"..... <i>Wagner</i> | |
| Select Orchestra. 600 Performers. | |
| 3. GLORY BE TO GOD ON HIGH. "Twelfth Mass"..... <i>Mozart</i> | 77 |
| Full Chorus, with Orchestra and Organ Accompaniment. | |
| 4. PRAYER. "Ave Maria"..... <i>Gounod</i> | |
| Sung by Madame PAREPA-ROSA. The introductory violin obligato, usually rendered by one performer, will be played by two hundred violinists. | |
| 5. NATIONAL AIR. "The Star Spangled Banner," with an additional verse by W. T. W. BALL.....(Appendix) | 3 |
| "Not as North or as South in the future we'll stand,
But as brothers, united throughout this broad land;
And the star spangled banner forever shall wave
O'er the land of the free and the home of the brave." | |
| Sung by the full Chorus, with Grand Orchestra, Organ, Military Band, Drum Corps, Chiming of Bells, and Artillery Accompaniment. | |

Intermission, 15 Minutes.

PART II.

- | | |
|--|----|
| 6. INVOCATION. "A Hymn of Peace, written for this occasion by Dr. OLIVER WENDELL HOLMES, to the music of Heller's American Hymn".....(Appendix) | 9 |
| Full Chorus, Grand Orchestra, Organ, and Military Band. | |
| 7. OVERTURE. "William Tell"..... <i>Rossini</i> | |
| Performed by a select Orchestra of 500 performers. | |
| 8. Scena from "Il Trovatore" introducing the Anvil Chorus..... <i>Verdi</i> | 23 |
| Grand Chorus, full Band of 1,000 Instruments, 100 Anvils, several Drum Corps, Artillery, Bells, &c. The anvil part will be performed by 100 members of the Boston Fire Department. | |
| 9. INFLAMMATUS. "Stabat Mater"..... <i>Rossini</i> | 41 |
| Sung by Madame PAREPA-ROSA, with full Chorus, Organ, and Grand Orchestral Accompaniment. | |

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(FIRST DAY, Continued.)

10. CORONATION MARCH. "Il Profeta.".....Meyerbeer
Performed by the Full Band of 1,000 Instruments.
11. NATIONAL AIR. Words written by Rev. S. F. SMITH, D.D..... (Appendix) 19

"My country, 'tis of thee,
Sweet land of liberty."

Sung by the entire Chorus, accompanied by the Grand Orchestra of 500, Military Band of 500, Great Organ, Full Drum Corps, chiming of bells, infantry firing and cannon pealing in the distance, in exact time with the music. The audience are respectfully invited to join in the last verse.

NOTE. — Invocation, "God keep our Country Free," written by Rev. S. F. Smith, D.D. (Appendix, page 18), will be sung the first day President Grant is present.

SECOND DAY.

WEDNESDAY, JUNE 16, 1869, Commencing at 3 o'clock, P.M.

Grand Classical Programme.

SYMPHONY AND ORATORIO.

Conductor, CARL ZERRAHN.

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b. AND THE GLORY OF THE LORD. From the "Messiah."Handel 63
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Sung by Miss ADELAIDE PHILLIPS.
4. HE WATCHING OVER ISRAEL. From "Elijah" Mendelssohn 72
5. AIR. "Let the bright Seraphim." From the Oratorio "Samson"Handel
Sung by Madame PAREPA-ROSA.
6. SEE THE CONQUERING HERO COMES. From "Judas Maccabæus".....Handel 51

Intermission, 15 Minutes.

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2. a. THE MARVELLOUS WORK..... 12
b. THE HEAVENS ARE TELLING. From the "Creation"Haydn 18

THIRD DAY.

THURSDAY, JUNE 17, 1869. . . Commencing at 3 o'clock, P.M.

Anniversary of the Battle of Bunker Hill.

PATRIOTIC AND MILITARY PROGRAMME.

POPULAR AND FAMILIAR MUSIC.

Conductor, P. S. GILMORE.

1. OVERTURE. "Fra Diavolo".....Auber
Arranged for Grand Orchestra of 1,000 performers, fifty Trumpeters performing the solo part usually played by one Trumpet.
2. CHORAL. "Judgment Hymn".....Luther (Appendix) 6
Full Chorus, Organ, Orchestra, and Band Militaire.
3. GRAND MARCH. "Peace Festival." Composed for this occasion, and arranged for Grand Orchestra and Military Band combined.
4. ARIA. "Robert toi qui j'aime"Meyerbeer
Sung by Madame PAREPA-ROSA.
5. SCENA FROM IL TROVATORE, introducing the Anvil Chorus.Verdi (Appendix) 23
Will be brought out with Grand Chorus, Full Band of 1,000 Instruments, 100 Anvils, several Drum Corps, Artillery, Bells, &c. The anvil part will be performed by one hundred members of the Boston Fire Department.
6. OVERTURE TRIOMPHALE on the American National Air, "Hail Columbia," introducing the Full Chorus, accompanied by the Grand Orchestra, Military Band, and other accompanimentsC. C. Converse

Intermission, 15 Minutes.

(THIRD DAY, Continued.)

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7. MARCHÉ MILITAIRE. "Prince Frederick Carl"..... <i>Bilse</i> Band of 1,000 Performers.	3
8. NATIONAL AIR. "The Star Spangled Banner".....(Appendix) Sung by Madame PAREPA-ROSA, with Chorus and Orchestral Accompaniment.	1
9. THE HARP THAT ONCE THRO' TARA'S HALLS..... <i>Moore</i>(Appendix) Arranged for full Chorus, Grand Orchestra, Military Band, and Organ.	20
10. ARIA FOR TRUMPET. From "Il Bravo"..... <i>Mercadante</i> Performed by M. ARBUCKLE, with Orchestral Accompaniment.	1
11. CHORUS. "Night Shades no Longer"..... <i>Rossini</i>(Appendix) Grand Chorus, Organ, and Orchestra.	20
12. OVERTURE. "Stradella"..... <i>Flotow</i> Reed Band of 500 Performers.	1
13. CHORAL. One Hundredth Psalm. Chorus, Organ, Orchestra, Military Band, &c. The audience are respectfully invited to join in the last verse.	

FOURTH DAY.

FRIDAY, JUNE 18, 1869 Commencing at 3 o'clock, P.M.

ORATORIO AND SYMPHONY.

Conductors, JULIUS EICHBERG, CARL ZERRAHN.

PART I.

1. JUBEL OVERTURE..... <i>Weber</i>	
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5. "Achieved is the Glorious Work." From the "Creation"..... <i>Haydn</i>	7
6. "Thanks be to God" From "Elijah"..... <i>Mendelssohn</i>	34

Intermission, 15 Minutes.

PART II.

1. a. "Sleepers Wake, a Voice is Calling." From "St. Paul"..... <i>Mendelssohn</i>	70
b. PRAYER. From "Moses in Egypt"..... <i>Rossini</i>	28
2. INFLAMMATUS. From "Stabat Mater"..... <i>Rossini</i>	41
3. GLORIA. From the Twelfth Mass..... <i>Mozart</i>	77
4. HALLELUJAH. From the "Messiah"..... <i>Handel</i>	54

FIFTH DAY.

SATURDAY, JUNE 19, 1869 . . Commencing at 11 o'clock, A.M.

Concert by the Children of the Public Schools.

With full Orchestral Accompaniment, being the largest chorus of children ever brought together. The whole under the management of the Music Committee of the Boston School Committee.

Conductor, JULIUS EICHBERG. Organist, J. B. SHARLAND.

1. ORGAN INTRODUCTION, during the entrance of the children.	
2. OVERTURE. "Tannhäuser"..... <i>Wagner</i> Grand Orchestra.	
3. "HAIL COLUMBIA.".....(Appendix) Full Chorus, Grand Orchestra, and Organ.	12
4. "NOW THE TWILIGHT'S SOFTLY STEALING"..... <i>Mercadante</i> Full Chorus in three parts, Orchestra, and Organ.	

Now the twilight's softly stealing,
Yonder abbey tow'r revealing:
Solemn sounds of music pealing,
Tell the hour of ev'ning prayer:
Thro' the go'lic windows streaming,
Rays of light are faintly gleaming:
There, at the altar lowly bending,
Fervent voices sweetly blending,
While their song, to heav'n ascending,
Mingles with the balmy air,
While the song, to heav'n ascending,
Mingles with the balmy air,
Yes, mingles with the balmy air.

Now the stars are faintly peeping,
High in heav'n their vigils keeping:
Flow'rs with fragrant dews are weeping,
Nature's holy calm to share.
In this peaceful hour of gladness,
Who would dream of grief and sadness?
Hark! hark! the distant organ pealing,
O'er the senses softly stealing,
Waking in the heart's deep feeling
Solemn thoughts of fervent prayer,
Waking in the heart's deep feeling
Solemn thoughts of fervent prayer,
Yes, solemn thoughts of fervent prayer.

(Over

(FIFTH DAY, Continued.)

PAGE.

5. "SO MERRILY O'ER THE OCEAN."..... *Brinley Richards*
 Solo Parts by 500 voices from the Normal Schools. Full Chorus, in three parts, by
 Pupils of the Grammar Schools. With Grand Orchestra and Organ. •

We are nymphs of the ocean spray;
 Our home is the restless deep;
 Where the turbulent billows play,
 Our revels we gayly keep.
 'Mid the bright foam, as lightly we roam, the sun-
 beams swiftly glide.
 Oh, sweet is our song as it playeth along the
 breast of the tremulous tide!

CHORUS.

So merrily over the ocean spray, dancing and sing-
 ing the hours away;
 So merrily over the ocean spray, dancing the
 hours away,
 Dancing over the spray, and singing where billows
 play,
 Singing, singing golden hours away;
 So merrily over the ocean spray, dancing and sing-
 ing the hours away;
 So merrily over the ocean spray, over the ocean
 spray,
 Dancing the hours away, dancing the hours away.

We are found on the coral shore,
 And sport with the merriest glee
 When the wind, with an angry roar,
 Encounters the mighty sea.
 Lightnings may flash, the billows may dash to the
 sea-bird's mournful wail;
 Still gayly we throng, while the sea-nymph's song
 is borne on the fitful gale.

CHORUS.

So merrily over the ocean spray, dancing and sing-
 ing the hours away;
 So merrily over the ocean spray, dancing the
 hours away,
 Dancing over the spray, and singing where billows
 play,
 Singing, singing golden hours away;
 So merrily over the ocean spray, dancing and sing-
 ing the hours away;
 So merrily over the ocean spray, over the ocean
 spray,
 Tripping the hours away, tripping the hours away.

6. CHORAL. "A Strong Castle."..... *Luther*
 Full Chorus, Orchestra, and Organ.

A sure stronghold, our God, is he,
 A trusty shield and weapon;
 Our help he'll be, and set us free
 From every ill can happen.
 A crowd of deadly foes
 Our onward way oppose, —
 Base follies, fears, and cares;
 And sin doth spread her snares.
 How shall we flee from danger?

Through our own force we nothing can:
 Straight were we lost forever,
 But for us fights the proper man,
 By God sent to deliver.
 Ask ye who this can be?
 Christ Jesus nam'd is he,
 Of Sabaoth the Lord,
 Sole God to be ador'd.
 'Tis he must win the battle.

INTERMISSION,

During which Exercises in Physieal and Vocal Culture will be performed, under the
 direction of Prof. L. B. Munroe.

7. JUBEL OVERTURE *Weber*
 Grand Orchestra.

8. RUSSIAN NATIONAL HYMN. "God, the All Merciful."
 Full Chorus, Orchestra, and Organ.

O God, the All Merciful! Earth hath forsaken
 Thy ways all holy, and slighted thy word;
 So will thy people, with thankful devotion,
 Praise Him who saved them from peril and sword.
 Bid not thy wrath, in its terror awaking,
 Give to us pardon and peace, O Lord!

9. "WAKE, GENTLE ZEPHYR."..... *Rossini*
 Full Chorus, in three parts, Grand Orchestra, and Organ.

Wake, gentle Zephyr, your softest spell,
 And o'er the waters waft our sad farewell!
 Breathe round us, Music, your tuneful strain,
 And sweetly whisper, We shall meet again.
 Tho' far away we now are doom'd to rove
 From childhood's home, and friends we truly love,
 Kind mem'ry still shall smile upon our way, upon
 our way,

And mingle in our dreams this parting lay.
 Tho' far away we now are doomed to rove
 From childhood's home, and friends we truly love,
 Kind mem'ry still shall smile upon our way, upon
 our way,
 And mingle in our dreams this parting lay.
 Wake, gentle Zephyr, your softest spell,
 And o'er the waters waft our sad farewell!

10. THE ONE HUNDREDTH PSALM.
 Full Chorus, Orchestra, and Organ. The audience are invited to join in the last verse.

Be thou, O God, exalted high;
 And, as thy glory fills the sky,
 So let be on earth display'd,
 Till thou art here as there obeyed.

From all that dwell below the skies,
 Let the Creator's praise arise;
 Let the Redeemer's name be sung
 Thro' ev'ry land, by ev'ry tongue.

Eternal are thy mercies, Lord;
 Eternal truth attends thy word;
 Thy praise shall sound from shore to shore,
 Till suns shall rise and set no more.

"LET US HAVE PEACE."

MUSIC

TO BE PERFORMED AT THE

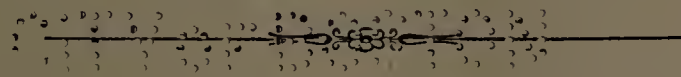
GRAND

National Peace Jubilee!

TO BE HELD IN

BOSTON, JUNE, 1869.

A strong castle is our Lord,.....	<i>Luther</i>	3
Glory to God,.....	<i>Messiah</i>	4
Achieved is the glorious work,.....	<i>Creation</i>	7
To God on high,.....	<i>St. Paul</i>	11
The marvellous work,.....	<i>Creation</i>	12
The heavens are telling,.....	<i>Creation</i>	18
Prayer,.....	<i>Moses in Egypt</i>	28
Thanks be to God,.....	<i>Elijah</i>	34
InflammatuS,.....	<i>Stabat Mater</i>	41
See, the conquering hero comes,.....	<i>Judas Maccabeus</i>	51
Hallelujah,.....	<i>Messiah</i>	54
And the glory of the Lord,.....	<i>Messiah</i>	63
Sleepers, wake,.....	<i>St. Paul</i>	70
He, watching over Israel,.....	<i>Elijah</i>	72
Gloria,.....	<i>Mozart's 12th Mass</i>	77



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MASSACHUSETTS
DISTRICT COURT
OF THE DISTRICT OF MASSACHUSETTS

SACRED FESTIVAL-OVERTURE ON LUTHER'S CHORAL.

"A Strong Castle is our Lord."

NICOLAI.

1st time *F.* 2d time *P.*
SOPRANO.

ALTO.

God is a castle and defence, When troubles and distress invade. Our ancient en - e - my, earnest is in mind, His strength he He'll help and free us from offence, And ever shield us with his aid.

TENOR.
1st time *F.* 2d time *P.*

God is a castle and defence, When troubles and distress invade. Our ancient en - e - my, earnest is in mind, His strength he He'll help and free us from offence, And ever shield us with his aid.

BASS.

1st time *F.* 2d time *P.*

now prepares With might and subtlety. On earth is none so strong as he.

Violins. Trumpet. *pp*

now prepares With might and subtlety, On earth is none so strong as he.

Violins. Trumpet. *pp*

God is a castle and de-

God is a castle and de-

pp

fence, When troubles and distress invade, God is a castle and defence, . . . God is a castle and defence.

fence, When troubles and distress invade.

f He'll help and free us from offence. And ev - er shield us with his aid, *f* Our ancient en - e -

f He'll help and free us from offence. *f* And ev - er shield us with his aid, *f* Our ancient en - e -

my *f* earnest is in mind. *f* On earth is none so strong as he. *Meno mosso.* *f* A - men.

my *f* earnest is in mind. *f* On earth is none so strong as he. *Trumpet.* *f* A - men.

GLORY TO GOD.

Luke ii, v. 14.

CHORUS. ALLEGRO.

SOPRANO.

ALTO,
or 2nd Treble).

TENORE.

BASSO.

ALLEGRO.

$\text{♩} = 80.$

f Glo - ry to God, Glo - ry to God in the high - - - est,
f Glo - ry to God, Glo - ry to God in the high - - - est,
f Glo - ry to God, Glo - ry to God in the high - - - est,

The piano accompaniment features a complex, rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, with a steady bass line in the left hand.

f Glo - ry to God, Glo - ry to God,
f Glo - ry to God, Glo - ry to God,
p and peace on earth, *f* Glo - ry to God, Glo - ry to God,

The piano accompaniment continues with similar rhythmic patterns, including a section marked with a forte (*f*) dynamic.

Glo - ry to God in the high - - - est,
 Glo - ry to God in the high - - - est,
 Glo - ry. to God in the high - - - est, *p* and peace on earth,

The piano accompaniment concludes with a section marked with a piano (*p*) dynamic, maintaining the rhythmic structure.

f good will towards men, towards men, good will.

f good will towards men, towards men, good will to-wards men, to - wards

f good will.. towards men, to - wards men, good will to-wards

f good will to-wards men, good will.. to-wards men,

8 .8vi.

.... towards men,..... to - wards men. Glory to God, Glo - ry to God in the

men, good will..... towards men. Glory to God, Glo - ry to God in the

men, good will towards men. Glory to God, Glo - ry to God in the

good will..... towards men. Glory to God, Glo - ry to God in the

8

high - - - est, *p* and peace on earth,

high - - - est, *p* and peace on earth,

high - - - est, *p* and peace on earth,

p *p*

8

f good will, good will, good will,
f good will to - wards men, to - - wards men, good will, good will, good will,
f good will... to - wards men, towards men, good will, good will, good will,
f good will, good will. good will,

good will to - wards men,..... good will to - wards men.
 good will towards men, good will..... to - wards men.
 good will towards men,..... good will to - wards men.
 good will... to - wards men,..... good will to - wards men.

p *tr* *pp* *tr*

AND GOD SAW EVERYTHING THAT HE HAD MADE.

RAPHAEL.

RECIT.

And God saw ev'-ry thing that He had made, and be-hold it was ve-ry

ACCOMP.

good; and the hea-ven-ly choir, in song di-vine, thus clo-sed the sixth day:

ACHIEVED IS THE GLORIOUS WORK

CHORUS. VIVACE.

SOPRANO.

ALTO.

TENOR.

BASSO.

VIVACE

J=68.

A - chiev - ed is the glo - rious work ;
 A - chiev - ed is the glo - rious work ; The
 A - chiev - ed is the glo - rious work ;
 A - chiev - ed is the glo - rious work ; The

The Lord be - holds it, and is
 Lord be-holds it, and is pleas'd, the Lord is
 The Lord..... be - holds it, and is
 Lord be-holds it, and is pleas'd, The Lord be - holds it, and is

pleas'd, the Lord be - holds, and is well pleas'd.
 pleas'd, the Lord be - holds, and is well pleas'd.
 pleas'd, the Lord be holds, and is well pleas'd.
 pleas'd, the Lord be - holds, and is well pleas'd. In lof - ty

In lof - ty strains let us..... re -
 In lof-ty strains let us..... rejoice; let us re -
 In lof-ty strains let us..... re-joice, In lof - ty strains let us re -
 strains let us..... re - joice, let us re - joice, In lof - ty

- joice, In lof - - - - - ty strains let us re - joice ;

- joice, In lof - ty strains let us re - joice, let us re - joice ; Our song let

- joice, let us re - joice ; Our song let be.....

strains, in lof - - - - - ty strains let us re - joice ;

8va.

Our song let be the praise of God, Our song let

be the praise of God, the praise of God, the praise of God,

.... the praise of God, the praise of God, the praise of God, the praise of God,

Our song let be the praise of God

be the praise of God, the praise of God, the praise of God. In lof - ty strains

Our song let be the praise of God, the praise of God. In lof - ty strains

Our song let be the praise of God, the praise of God. In lof - ty strains

let us re-joyce; Our song let be the praise of God, In lof-ty

let us re-joyce: Our song let be the praise of God, In lof-ty

let us re-joyce; Our song let be the praise of God, In lof-ty

strains let us re-joyce; Our song let be the praise of God, the praise of God, the

strains let us re-joyce; Our song let be the praise of God, the praise of God, the

strains let us re-joyce; Our song let be the praise of God, the praise of God, the

praise of God.

praise of God.

praise of God.

No. 3.

CHORUS.—“TO GOD ON HIGH.”

80 - ♪

To God on high be thanks and praise, Who deigns our bonds to sev - er; His

To God on high be thanks and praise, Who deigns our bonds to sev - er; His

cares our drooping souls up-raise, And harm shall reach us nev - er; On him we rest, with

cares our droop-ing souls up-raise, And harm shall reach us nev - er; On him we rest, with

faith as-sur'd, Of all that live the migh-ty Lord, For-ev-er and for-ev-er.

faith as-sur'd, Of all that live the migh-ty Lord, For-ev-er and for-ev-er.

No. 5.

THE MARV'LOUS WORK.

SOLO and CHORUS

GABRIEL

WEAK VOICE.

The

Oboe Solo.

ALLEGRO.

$\text{♩} = 144.$

p *fz* *f* *p*

mar - - v'lous, the marv'lous work be - hold a maz'd, The glo - rious

f *p*

hie - rar - chy of heav'n; And to th' ethereal vault resound,

f *p* *f*

The praise of God, The praise of God, and of the sec - ond day, and of the sec - ond

p *p* *mf*

SOLO.

day, And to th' e-theral vault re - sound, The praise of God, The praise of

CHORUS.

SOPRANO. f
And to th' e-theral vault re - sound, The praise of God, The praise of

ALTO. f
And to th' e-theral vault re - sound, The praise of God, The praise of

TENORE. f
And to th' e-theral vault re - sound, The praise of God, The praise of

BASSO. f
And to th' e-theral vault re - sound, The praise of God, The praise of

SOLO.

God, and of the se - - cond day, and of the se - cond day. The

God, and of the se - - cond day, and of the se - cond day.

God, and of the se - cond day, the se - cond day.

God, and of the se - cond day, the se - cond day.

God, and of the se - cond day, the se - cond day.

marv'lous work be-hold a-maz'd, The glo-rious hier-ar - chy of heav'n ; And from th' e - the - real

(TREBLE.) CHORUS.

And

And
CHORUS.

And

And

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. Below it are four staves for piano accompaniment. The first two piano staves are mostly rests, with some notes appearing in the second and third measures. The third piano staff has a few notes in the second measure. The fourth piano staff has a few notes in the second measure. The fifth piano staff is a grand staff (treble and bass clef) with a piano accompaniment. The lyrics are: "marv'lous work be-hold a-maz'd, The glo-rious hier-ar - chy of heav'n ; And from th' e - the - real". There are musical markings for "And" and "CHORUS." in the right margin.

vault re-sound the praise of God, and of the se - cond day.

from, and from th' e - the - real vault re-sound the praise of God, and of the se - cond day.

from, and from th' e - the - real vault re-sound the praise of God, and of the se - cond day.

from, and from th' e - the - real vault re-sound the praise of God, and of the se - cond day.

from, and from th' e - the - real vault re-sound the praise of God, and of the se - cond day.

Oboe

p

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics. Below it are five staves for piano accompaniment. The first two piano staves are mostly rests, with some notes appearing in the second and third measures. The third piano staff has a few notes in the second measure. The fourth piano staff has a few notes in the second measure. The fifth piano staff is a grand staff (treble and bass clef) with a piano accompaniment. The lyrics are: "vault re-sound the praise of God, and of the se - cond day." There are musical markings for "Oboe" and "p" in the right margin.

SOLO.

The mar - - v'lous work behold amaz'd the glo - rious

The first system shows a vocal line with lyrics: "The mar - - v'lous work behold amaz'd the glo - rious". Below it are four empty staves for piano accompaniment. The second system shows the piano accompaniment for the same lyrics, with dynamics *f* and *p* indicated.

The piano accompaniment for the solo section, featuring a complex texture with chords and moving lines in both hands. Dynamics *f* and *p* are marked.

hier - ar - chy of heav'n, And to th'e-the-real vault re-sound,

The chorus section begins with the lyrics: "hier - ar - chy of heav'n, And to th'e-the-real vault re-sound,". The musical notation includes a vocal line and piano accompaniment.

CHORUS.

And to th'e-the-real vault re - sound, And

And to th'e-the-real vault re - sound, And

The first two lines of the chorus musical notation, showing the vocal line and piano accompaniment for the lyrics: "And to th'e-the-real vault re - sound, And" and "And to th'e-the-real vault re - sound, And".

CHORUS.

And to th'e-the-real vault re - sound, And

And to th'e-the-real vault re - sound, And

The last two lines of the chorus musical notation, showing the vocal line and piano accompaniment for the lyrics: "And to th'e-the-real vault re - sound, And" and "And to th'e-the-real vault re - sound, And".

The piano accompaniment for the chorus section, featuring a complex texture with chords and moving lines in both hands. Dynamics *f* and *p* are marked.

the praise of God, the praise of God,
 to the vault re-sound, the praise of God, the praise of
 to the vault re-sound, the praise of God, the praise of
 to the vault re-sound, the praise of God, the praise of
 to the vault re-sound, the praise of God, the praise of

and of the se - - cond day, And to th'e-the-real vault
 God, and of the se - - cond day, and of the se - cond day. And to the
 God, and of the se - cond day, the se - cond day. And to the
 God, and of the se - cond day, the se - cond day. And to the
 God, and of the se - cond day, the se - cond day. And to the

..... re-sound the praise of God, and of the se - cond
vault, And to th'e-the-real vault re-sound the praise of God, and of the se - cond
vault, And to th'e-the-real vault re-sound the praise of God, and of the se - - cond
vault, And to th'e-the-real vault re-sound the praise of God, and of the se - cond
vault, And to th'e-the-real vault re-sound the praise of God, and of the se - - cond

This block contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "..... re-sound the praise of God, and of the se - cond vault, And to th'e-the-real vault re-sound the praise of God, and of the se - cond vault, And to th'e-the-real vault re-sound the praise of God, and of the se - - cond vault, And to th'e-the-real vault re-sound the praise of God, and of the se - cond vault, And to th'e-the-real vault re-sound the praise of God, and of the se - - cond". The piano accompaniment consists of a grand staff with treble and bass clefs.

day.
day.
day.
day
day.

This block contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "day.", "day.", "day.", "day", "day.". The piano accompaniment consists of a grand staff with treble and bass clefs.

THE HEAVENS ARE TELLING.

CHORUS. ALLEGRO.

SOPRANO

The hea - vens are tell - ing the glo - ry of God,...

ALTO.

The hea - vens are tell - ing the glo - ry of God,

TENOR.

The hea - vens are tell - ing the glo - ry of God,...

BASSO.

ALLEGRO.

$\text{♩} = 116.$

8va.

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

f *mf* *fz* *p*

GABRIEL.

p To - day that is com - ing, speaks it the day,

URIEL.

p To - day that is com - ing, speaks it the day,

RAPHAËL.

p To - day that is com - ing, speaks it the day,

p The night that is gone to fol - low-ing night, The night that is gone to

p The night that is gone to fol - low-ing night, The night that is gone to

p The night that is gone to fol - low-ing night, The night that is gone to

Tutti.

fol - low-ing night. *f* The hea - vens are tell - ing the glo - ry of God, The wonder of his

Tutti.

The hea - vens are tell - ing the glo - ry of God, The

Tutti.

The hea - vens are tell - ing the glo - ry of God, The won - der, the fol - low-ing night.

Tutti.

The hea - vens are tell - ing the glo - ry of God, The won - der, the wonder of his

fol - low-ing night.

work, the won-der of his work dis - plays the fir - ma - ment,
 won-der of his work dis - plays, dis - plays the fir - ma - ment, The
 won-der of his work dis - plays, dis - plays the fir - ma - ment, The
 work, the won-der of his work dis - plays the fir - ma-ment,
fz
 8va.

The wonder of his work dis - plays the fir - ma - ment.
 won-der of his work dis - plays, dis - plays the fir - ma - ment.
 won-der of his work dis - plays, dis - plays the fir - ma - ment
 The wonder of his work dis - plays the fir - ma-ment
fz
p

GABRIEL.

p In all the lands re - sounds the word, nev-er un-per
 URIEL.
p In all the lands re - sounds the word, nev-er un-per
 RAPHAEL.
p In all the lands, re - sounds the.. word, nev-er un-per
mp
p

- ceiv - ed, ev - er un - der - stood, ev - er, ev - er, ev - er un - der - stood.

- ceiv - ed, ev - er un - der - stood, ev - er, ev - er, ev - er un - der - stood.

- ceiv - ed, ev - er un - der - stood, ev - er, ev - er, ev - er un - der - stood.

In all the lands re - sounds the word, nev - er un - per -

In all the lands resounds the word, nev - er un - per -

In all the lands resounds the word, nev - er un - per -

- ceiv - ed, ev - er un - der - stood, ever, ever, ev - er un - der - stood, ever, ever,

- ceiv - ed, ev - er un - der - stood, ever, ever, ev - er un - der - stood, ever, ever,

- ceiv - ed, ev - er un - der - stood, ever, ever, ev - er un - der - stood, ever, ever,

A Tempo.

Più Allegro. ♩ = 144. Tutti.

ev - er,.... ev - er un - der - stood. *f* The hea - vens are tell - ing the
Tutti.
f The hea - vens are tell - ing the
Tutti.
f The hea - vens are tell - ing the glo - ry of
ev - er,.... ev - er un - der - stood.
A Tempo. *Tutti.*
f The hea - vens are tell - ing the glo - ry of
ev - er,.... ev - er un - der - stood.
Più Allegro.
f
Voices alone. *p* *A Tempo.*

glo - ry of God; The wonder of his work, the won - der of his work dis -
glo - ry of God; The wonder of his work dis - plays, dis -
God; The won - der, the wonder of his work dis - plays, dis -
God; The won - der, the wonder of his work, the won - der of his work dis -

- plays the fir - ma - ment.
- plays the fir - ma - ment.
- plays the fir - ma - ment.
- plays the fir - ma - ment. The wonder of his

Sva

The wonder of his work...
The
The wonder of his work dis-plays the fir - ma - ment, the fir - ma - ment,
work dis-plays the fir-ma - ment, dis-plays the fir - ma - ment,

.... dis - plays the fir-ma-ment, the fir - ma - ment,
wonder of his work dis - plays the fir - ma - ment, The wonder
The won-der of his work dis-
The won-der of his work dis - plays, dis-

The won-der of his work dis - plays the fir-ma-ment, the fir - ma - ment,
of his work dis - plays the fir-ma - ment, The wonder
- plays the fir - ma - ment, The won-der of his work dis - plays the fir . ma - ment, The
- plays the fir - ma - ment, The won-der of his work, the wonder of his work dis-

The won-der of his work..... the won-der
of his work... displays the fir - - ma - ment, The won-der of his work, dis-
wonder of his work dis - plays the fir - ma-ment, the fir - ma - ment, The won-der of his
- plays the fir - ma - ment, dis - - plays, dis - - plays the fir - ma-

of his work..... dis - plays,..... dis - plays..... the fir - ma - ment,
- plays the fir - ma - ment, The won-der of his work....
work dis - plays,..... dis - plays..... the fir - ma - ment, dis -
- ment, The won-der of his work dis - plays the

The won-der of his work dis-plays the fir - ma - ment, The
.... dis - plays . dis-plays the fir - ma-ment, The
- plays.... dis - plays the fir - ma-ment, the fir - ma - ment,
fir - ma - ment,..... the fir - ma - ment, The

8va

won-der of his work, the won-der of his work dis-plays, dis-plays the
 won-der of his work, the won-der of his work dis-plays, dis-plays the
 The won-der of his work dis-plays the fir - ma-ment, the fir - ma-
 won-der of his work, the won-der of his work dis-plays, dis-plays the

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *fz* is present in the piano part.

fir - - ma-ment, The hea - vens are tell - ing the glo - ry of God, The
 fir - - ma-ment, The hea - vens are tell - ing the glo - -
 -ment, The hea - vens are tell - ing the glo - - - ry of God, The
 fir - - ma-ment, The hea - vens are tell - ing the glo - ry of God, The

The second system continues the vocal and piano parts. The piano accompaniment features a dense texture with many sixteenth notes in the right hand. A dynamic marking of *fz* is present in the piano part.

won-der of his work dis - plays the fir-ma-ment, dis - plays the fir-ma-
 - ry of God, The won-der of his work dis -
 won-der of his work dis - plays the fir-ma-ment, dis - plays the fir-ma
 won-der of his work..... dis - plays,..... dis -

The third system concludes the page. It includes a section labeled "Pedals." in the piano part, which consists of sustained notes in the left hand. The vocal parts end with a final phrase.

- ment, dis - plays..... the fir - ma - ment, The won - der of his
 - plays the fir - ma - ment, the fir - - ma - ment, The won - der of his
 - ment, dis - plays..... the fir - ma - ment, The
 - plays..... the fir - ma - ment, The won - der of his

Pedals.

work, the won - der of his work dis - plays, dis - plays the
 work, the won - der of his work dis - plays, dis - plays the
 won - der of his work dis - plays the fir - - ma - ment, the fir - - ma -
 work, the won - der of his work dis - plays, dis - plays the

fir - - ma - ment, The hea - vens are tell - ing the glo - ry of God, The
 fir - - ma - ment. The hea - vens are tell - - ing are
 - ment. The hea - vens are tell - ing the glo - - - ry of God,.....
 fir - - ma - ment. The hea - vens are tell - ing the glo - ry of God,.....

fz

won der of his work dis - . plays,..... dis - plays.....
 tell - - ing the glo - - ry of God,..... The
 The won - - - - - der of.....
 The won - - - - - der of his work dis - plays the

.... the fir - ma - ment, dis - plays the fir - ma - ment, dis-
 won - der of his work dis - plays the fir - ma - ment, dis-
 his work..... dis - plays the fir - ma - ment, dis-
 fir - - ma - ment, dis - plays the fir - - - - - ma - ment, dis-

Pedals.

- plays the fir - ma - ment, dis - plays the fir - ma - ment.
 - plays the fir - ma - ment, die - plays the fir - ma - ment.
 - plays the fir - ma - ment, dis - plays the fir - ma - ment.
 - plays the fir - ma - ment, dis - plays the fir - ma - ment.

MOSES.

Then away with anxious fear. With ho - ly de - pendence, fervent prayers to
Lungi un va' - no - ti - mor. De - vo - ti, e pro - ni, fer - vi - de pre - ci - al

God, . . . come, let us of - fer, His divine pow'r and love humbly a - dor - - - ing.
Di - o, fi - gli pre - ghiamo. Dal ce - les - te fa - vor, tut - to spe - rià - - - mo.

Prayer in Moses in Egypt.

Andantino.

MOSES.

Oh! Thou whose pow'r tre - men - dous, Up - holds the star - ry
Dal tuo stel - la - - to so - glio, Si - gnor ti vol - gi a

sky, Thy grace pre - serv - ing send us, To Thee, O Lord, we
noi: pie - tà de fi - - gli tuo - il del po - - pol tuo pie -

ESTHER.

Thy grace pre-serv - ing, send us — To Thee, O Lord, we
Pie - tà de fi - - gli tuo - i, del po - - pol tuo pie

AARON.

Thy grace pre-serv - ing, send us — To Thee, O Lord, we
Pie - tà de fi - - gli tuo - i, del po - - pol tuo pie

CHORUS.

Thy grace preserv - ing, send us — To Thee, O Lord, we

cry. Pie - tà, de fi - - gli tuo - i, del po - - pol tuo pie
- - tà.

cry, we.... cry.
- - tà, pie - - tà!

cry, we cry.
- - tà, pie - - - tà!

From wilds of fear - ful er - ror, Where -
Se pron - ti al tuo po - te - re so -

cry, we.... cry.
- - tà, pie - - - tà!

- in we dark - ly stray,.... Op - press'd with doubt and ter - ror, For sav - ing aid we
- no e - le - men - ti, e sfe - - re tu a - mi - co scam - po ad - di - ta, all dubbio er - ran - te

ESTHER.

Op-press'd with doubt and ter - ror, For sav - ing aid we
Pie - to - - so Dio! ne ai - ta! noi non vi - viam, che in

AARON.

pray.
piè.

Op-press'd with doubt and ter - ror, For sav - ing aid we
Pie - to - - so Dio! ne ai - ta! noi non vi - viam, che in

CHORUS.

Op-press'd with doubt and ter - ror, For sav - ing aid we
Pie - to - - so Dio! ne ai - ta! noi non vi - viam, che in

ESTHER.

pray, we . . . pray. Oh, God of mer - cy, hear us, Our
Te! che in Te! La de - stra tua cle - men - te, spen -

pray, we pray.
Te! che in Te!

pray, we . . . pray.

Te! che in te!

pains, our sor - row see; . . . Thy heal - ing pi - ty spare us, And bring us home to
- dà sul cor do - len - te, e far - ma - co so - a - ve gli sia di pa - ce al -

Thou, whose pow'r tre - men - dous, up - - holds the star - ry
 tuo stel - la - - - to so - glio, Si - - - gnor ti vol - gi a

Thou, whose pow'r tre - men - dous, up - - holds the star - - ry
 tuo stel - la - - - to so - glio, Si - - - gnor ti vol - - - gi a

Thou, whose pow'r tre - men - dous, up - - holds the star - - ry
 tuo stel - la - - - to so - glio, Si - - - gnor ti vol - - gi a

Thou, whose pow'r tre - men - dous, up - - holds the
 tuo stel - la - - - to so - glio, Si - - - gnor ti vol - - gi a

star - ry

sky, Thy grace pre - serv - - ing, send us, To
 no - - - i! pie - tà de fi - - - gli tuo - i del

sky, Thy grace pre - serv - - ing, send us, To
 no - - - i! pie - tà de fi - - - gli tuo - i del

sky, Thy grace pre - serv - - ing, send us, To
 no - - - i! pie - tà de fi - - - gli tuo - i del

sky, Thy grace pre - serv - - ing, send us, To
 no - - - i! pie - tà de fi - - - gli tuo - i del

Thee, O Lord, we . . cry, To Thee, O Lord, we
 po - - - pol tuo pie - - - tà. del po - pol tuo pie -

Thee, O Lord, we cry, we cry, we
 po - - - pol tuo pie - - - tà, pie - - - - - tà, pie - - - -

Thee, O Lord, we cry, we cry, we
 po - - - pol tuo pie - - - tà, pie - - - - - tà, pie - - - - -

Thee, O Lord, we cry, we
 po - - - pol tuo pie - - - tà, pie - - - - -

cry, To Thee, O Lord, we cry.
 - - - tà. del po-pol tuo pie - - - tà.

cry, we cry, we cry.
 - - - tà, pie - - - - - tà, pie - - - - - tà.

cry, we cry, we cry.
 - - - tà, pie - - - - - tà, pie - - - - - tà.

cry, we cry.
 - - - tà, pie - - - - - tà.

Allegro Moderato ma con fuoco.

SOPRANO

ALTO

TENOR

BASS

TUTTI.

f Thanks be to God! He laveth the thirsty

f Thanks be to God! He laveth the thirsty

f Thanks be to God! He laveth the thirsty

more! Thanks be to God, He laveth the thirsty land. Thanks be to God! He laveth the thirsty

$\text{♩} = 126$ *Allegro Moderato ma con fuoco.*

f *sf*

land, the thirs - ty land. Thanks be to God! He la - veth the thirsty land.

land, the thirs - ty land. Thanks be to God! He la - veth the thirsty land.

land, the thirs - ty land. Thanks be to God! He la - veth the thirsty land. Thanks be to

land, the thirs - ty land. Thanks be to God! He la - veth the thirsty land. Thanks be to

sf

Thanks be to God, thanks be to God! The waters gather, they

Thanks be to God, thanks be to God! The waters gather, they

Thanks be to God, thanks be to God! The waters gather, they

God, Thanks be to God, be to God! The waters gather, they

sf *ff* *sf* *sf*

rush a-long! they are lift - ing their voi - ces! The
 rush a-long! they are lift - ing their voi - ces!
 rush a-long! they are lift - ing their voi - ces!
 rush a-long! they are lift - ing their voi - ces!

sf sf sf sf sf

waters gather, they rush along! they rush along! the waters gather, they rush along, ...
 The waters gather, they rush along! they rush... a - long! the
 The waters gather, they rush along! the waters gather, they rush long, they rush along!
 The waters gather, they rush along! the wa - - ters gather, they rush a -

sf sf

..... see, they rush along! Thanks be to God! The waters gather, they
 waters gather, they rush along! the wa - ters ga - ther, they rush along, they rush along!
 Thanks be to God! He la - veth the thirsty land! The
 - long! the waters gather, they rush along! Thanks be to God! He

rush along! the waters ga - ther, they rush a - long! He la - veth the thirs - ty
 Thanks be to God! He la - veth the land: Thanks be to
 waters ga - ther, they rush along, they rush a - long: tho wa - ters ga - ther, they
 la - veth the thirsty land! Thanks..... se,... to God. be to

land! The wa - ters gather, they rush along! Thanks be to God.....
 God, thanks be to God..... The wa - ters gather, they rush a -
 rush along! thanks be to God! Thanks be to God, thanks to
 God, thanks! The waters ga - ther, they rush along! Thanks be to

..... He la - veth the thirs - - ty land! *f* The stormy billows are high, their
 - - long, He la - veth the thirs - ty land! *f* The stormy billows are high, their
 God! He la - veth the thirs - ty land! *f* The stormy billows are high, their
 God! He la - veth the thirs - ty land! *f* The stormy billows are high, their

fu - ry is mighty; The stormy bil-lows are high, their fu - ry is migh - ty;

fu - ry is mighty; The stormy bil-lows are high, their fu - ry is migh - ty:

fu - ry is mighty; The stormy bil-lows are high, their fu - ry is migh - ty;

fu - ry is mighty; The stormy bil-lows are high, their fu - ry is migh - ty;

migh - ty their fu - ry: *f* But the Lord is a -

migh - ty their fu - ry: *f* But the Lord..... is a -

migh - ty their fu - ry: *f* But the Lord..... is a -

migh - ty their fu - ry; *f* But the Lord..... is..... a

bove them, and Al-migh - ty, Thanks be to God! He laveth the thirsty land! The

bove them, and Al - migh - ty, Thanks, thanks be to God! The

bove them, and Al-migh - ty, Thanks be to God! to God! The

bove them, and Al-migh-ty, Thanks be to God, He laveth the thirsty land! The

stormy billows are high, their fu - ry is mighty: *f* But the

stormy billows are high, their fu - ry is mighty: *f* But the Lord....

stormy billows are high, their fu - ry is mighty: *f* But the Lord.....

stormy billows are high, their fu - ry is mighty: *f* But the Lord..... is....

Lord is a - bove them, and Al-migh - - ty. But the Lord

..... is a - bove them, and Al - migh - - ty. But the Lord..... *f* But the

..... is a - bove them, and Al-migh - - ty. But the Lord..... *f* But the Lord....

..... a - bove them, and Al-migh - - ty. *f* But the Lord.....

sf But the Lord is a - bove them, and Almigh - ty. Thanks be to God! He

Lord..... is a - bove them, and Al-migh - - ty.

..... is a - bove them, and Al-migh - - ty. Thanks be to

..... is..... a - - bove them, and Al-migh - - ty.

la- veth the thirsty land. Thanks be to God! He laves the thirs-ty land. Thanks

Thanks be to God! He la-veth the thirsty land, He la - veth the land.

God! He la- veth the thirsty land, He la - - veth, la-veth the land. Thanks be to

Thanks..... Thanks be to God! He laves the land.

..... be to God, thanks! He la-veth the thirs - ty land.

Thanks be to God! thanks! He la-veth the land, the thirs - ty

God, thanks be to God! He la-veth the land, He la-veth the

Thanks be to God, He la - veth, He la-veth the thirs - ty land.

Thanks be to God, to God, Thanks thanks be to God, to God,

land. Thanks be to God, thanks be to God, thanks to

land, Thanks be to God, thanks be to God,

Thanks..... Thanks.....

thanks be to God, thanks! The waters gather, they rush along; The waters gather, they
 God, thanks be to God! The waters gather, they rush along; The waters gather, they
 thanks be to God, to God! The waters gather, they rush along; The waters gather, they
 thanks be to God! The waters gather, they rush along; The waters gather, they

rush along, they rush along, they rush along! *ff* Thanks be to
 rush along, they rush along, they rush along! *ff* Thanks be to
 rush along, they rush along, they rush along! *ff* Thanks be to
 rush along, they rush along, they rush along! *ff* Thanks be to

God! He la-veth the thirsty land: thanks be to God, He laveth the thirs - ty land!
 God! He la-veth the thirsty land: thanks.... He laveth the thirs - ty land!
 God! He la-veth the thirsty land: thanks be to God, He laveth the thirs - ty land!
 God! He la-veth the thirsty land: thanks be to God, He laveth the thirs - ty land!

INFLAMMATUS

(TO THY HOLY CARE.)

AIR AND CHORUS.

(P. 66.)

ANDANTE
MAESTOSO.

ff *ff*

TREMOLO.

Detailed description: This block contains the piano introduction. It features two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'ANDANTE MAESTOSO'. Dynamics include fortissimo (*ff*) and tremolo markings. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

TREMOLO.

pp *pp*

Detailed description: This block continues the piano introduction. It features two staves. The treble staff has a melodic line with a tremolo marking and a *pp* dynamic. The bass staff has a rhythmic accompaniment with a *pp* dynamic. The key signature and time signature remain the same.

Detailed description: This block continues the piano introduction. It features two staves. The treble staff has a melodic line with triplets and a *pp* dynamic. The bass staff has a rhythmic accompaniment. The key signature and time signature remain the same.

1ST SOPRANO. SOLO.

OTTO VOCE.

In - flam - ma - tus in - flam -
To - thy ho - ly, To - thy

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is for the 1st Soprano solo. The piano accompaniment features a treble staff with a complex rhythmic pattern and a bass staff with a simpler accompaniment. The lyrics are: 'In flam - ma - tus in - flam - To - thy ho - ly, To - thy'.

ma - tus . . . et . . . ac - cen - sus Per - to
ho - ly . . . care e - lect - ed. Vir - gin

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line is for the 8th voice. The piano accompaniment features a treble staff with a complex rhythmic pattern and a bass staff with a simpler accompaniment. The lyrics are: 'ma - tus . . . et . . . ac - cen - sus Per - to ho - ly . . . care e - lect - ed. Vir - gin'.

vir go sim de fen sus per te
 let me be pro tect ed, Vir gin

vir go sim de fen sus in di e ju
 let me be pro tect ed, On judg ment, On

CRES.

di judg ci ment i day.

ff ff

ff CHORUS.

In di e ju di ci i in di e ju di ci i in di e ju
 On the dread-ful judg-ment day, On the dreadful judg-ment day, On the dread-ful

ff ff

In di e ju di ci i in di e ju di ci i in di e ju
 On the dread-ful judg-ment day, On the dreadful judg-ment day, On the dread-ful

ff ff

In di e ju di ci i in di e ju di ci i in di e ju
 On the dread-ful ju'g-ment day, On the dreadful judg-ment day, On the dread-ful

ff

TREMOLO.

- di - ci - i in di - e ju di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

- di - ci - i in di - e ju di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

di - ci - i in di - e ju di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

- di - ci - i in di - e ju di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

pp

pp

SOLO. BOTTO VOCE.

Fac me cru - ce cus - to - di - - ri
 Thro' the lov'd Re-deem-er's dy - - ing,

Fac me cru - ce cus - to -
 Thro' the lov'd Re-deem - er's

Fac me cru - ce cus - to -
 Thro' the lov'd Re-deem - er's

Fac me cru - ce cus - to -
 Thro' the lov'd Re-deem - er's

Fac me cru - ce cus - to -
 Thro' the lov'd Re-deem - er's

mor - - te chris-ti præ-mu-ni - ri mor - te chris - ti
Let me fond-ly still re - ly - ing, Let me fond - ly,

di - ri mor - - te chris-ti præ-mu-ni - ri mor - te
dy-ing, Let me fond - ly still re - ly - ing, Let me

di - ri mor - - te chris-ti præ-mu-ni - ri mor - te
dy-ing, Let me fond - ly still re - ly - ing, Let me

di - ri mor - - te chris-ti præ-mu-ni - ri mor - te
dy-ing, Let me fond - ly still re - ly - ing, Let me

di - ri mor - - te chris-ti præ-mu-ni - ri mor - te
dy-ing, Let me fond - ly still re - ly - ing, Let me

præ-mu-ni - ri con - fo - ve - - ri gra -
still re - ly - ing, For sweet grace and mer -

chris-ti præ-mu-ni - ri con - fo - ve - ri gra - ti -
fond-ly, still re - ly - ing, For sweet grace and mer - cy

chris-ti præ-mu-ni - ri con - fo - ve - ri gra - ti -
fond-ly, still re - ly - ing, For sweet grace and mer - cy

chris-ti præ-mu-ni - ri con - fo - ve - ri gra - ti -
fond-ly, still re - ly - ing, For sweet grace and mer - cy

chris-ti præ-mu-ni - ri con - fo - ve - ri gra - ti -
fond-ly, still re - ly - ing, For sweet grace and mer - cy

f

ti - a.
cy pray.

a pray. con - fo - ve - ri gra - ti - a
For sweet grace and mer - cy pray.

a pray. con - fo - ve - ri gra - ti - a
For sweet grace and mer - cy pray.

a pray. con - fo - ve - ri gra - ti - a
For sweet grace and mer - cy pray.

ff

SOTTO VOCE.

In To flam thy ma - - - tus ho - - - ly, in flam thy

ff

ma - - - tus et . . . ac - cen - - sus Per te
ho - - - ly care e - lect - - - ed, Vir - gin

ff

vir go sim de - fen sus per te
 let me be pro - tect - ed, Vir - gin

vir go sim de - fen sus in di - e ju
 let me be pro - tect - ed, On judg - ment, On

CRES.

di - ci - i ment day.

ff ff

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dread-ful judg-ment day, On the dreadful judg-ment day, On the dread-ful

ff ff ff

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dread-ful judg-ment day, On the dreadful judg-ment day, On the dread-ful

ff

di - ci - i in di - e ju - di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

di - ci - i in di - e ju - di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

di - ci - i in di - e ju - di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

di - ci - i in di - e ju - di - - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

pp

pp

p SOLO.

Fac me cru - ce cus - to
 Thro' the lov'd Re - deem - er's

p

di - ri mor - - - te chris - ti prae - mu - ni - - ri
 dy - ing, Let me fond - ly still re - ly - - ing,

SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - - - te chris - ti prae - mu -
 Thro' the lov'd Re - deem - er's dy - ing, Let me fond - ly still re -

SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - - - te chris - ti prae - mu -
 Thro' the lov'd Re - deem - er's dy - ing, Let me fond - ly still re -

SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - - - te chris - ti prae - mu -
 Thro' the lov'd Re - deem - er's dy - ing, Let me fond - ly still re -

mor-te chris - ti prœ - mu - ni - ri con - fo - ve - ri
 Let me fond - ly still re - ly - ing, For sweet grace and

 - ni - ri mor - te chris - ti prœ - mu - ni - ri con - fo -
 - ly - ing, Let me fond - ly still re - ly - ing, For sweet

 - ni - ri mor - te chris - ti prœ - mu - ni - ri con - fo -
 - ly - ing Let me fond - ly still re - ly - ing, For sweet

 - ni - ri mor - te chris - ti prœ - mu - ni - ri con - fo -
 - ly - ing, Let me fond - ly still re - ly - ing, For sweet

 ni - ri mor - te chris - ti prœ - mu - ni - ri con - fo -
 ly - ing, Let me fond - ly still re - ly - ing, For sweet

tr *tr* *tr* *tr* *ff* *ti*
 gra mer cy,

 - ve - ri gra - ti - a con - fo - ve - ri gra - ti
 grace and mer - cy pray. For sweet grace and mer - cy

 - ve ri gra - ti - a con - fo - ve ri gra - ti
 grace and mer - cy pray. For sweet grace and mer - cy

 - ve - ri gra - ti - a con - fo - ve - ri gra - ti -
 grace and mer - cy pray, For sweet grace and mer - cy

 - ve - ri gra ti - a con - fo - ve - ri gra - ti -
 grace and mer cy pray. For sweet grace and mer - cy

a. pray. con - fo For sweet

a. pray. con - fo ve - - - ri For sweet grace and

a. pray. con - fo - ve - - - ri For sweet grace and

a. pray. con - fo - ve - - - ri and gra mer

a. pray. For sweet grace and gra mer

ff

ve - - - ri gra ti - a grace..... and mer cy pray.

gra mer ti cy a pray.

gra mer ti cy a pray.

ti cy a con - fo - ve - ri pray. For sweet grace and

ti cy a con - fo - ve - ri pray. For sweet grace and

con - fo - ve - ri and gra - mer ti - cy
For sweet grace..... and mer ty

con-fo-ve-ri gra-mer ti-cy
For sweet grace and mer ty

con-fo-ve-ri gra-mer ti-cy
For sweet grace and mer ty

gra-mer ti-cy

gra-mer ti-cy

a.
pray.

a.
pray.

a.
pray.

a.
pray.

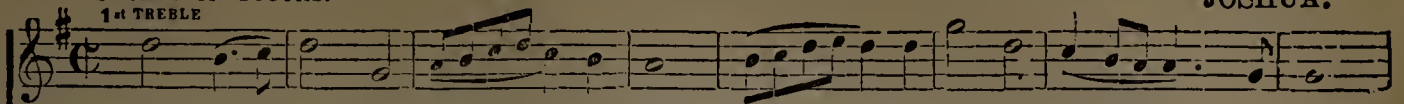
a.
pray.

fff

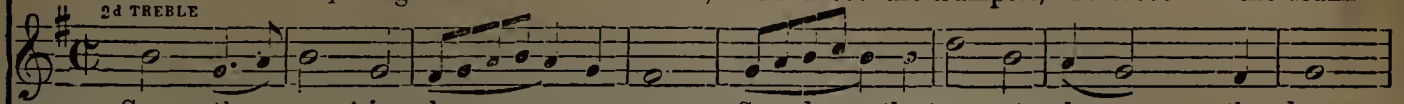
CHORUS.—"SEE, THE CONQU'RING HERO COMES."

JOSHUA.

CHORUS OF YOUTHS.*

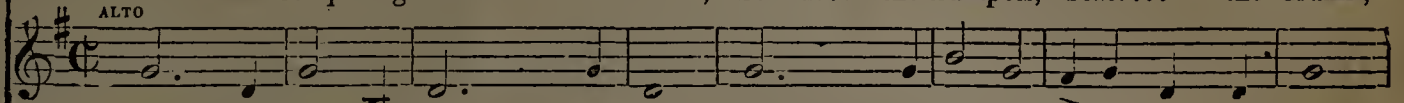
1st TREBLE

See the conqu'ring he - ro comes, Sound ... the trumpets, beat... the drums.

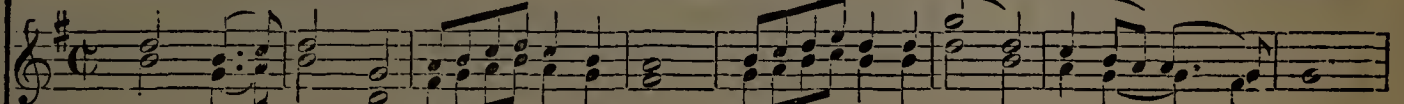
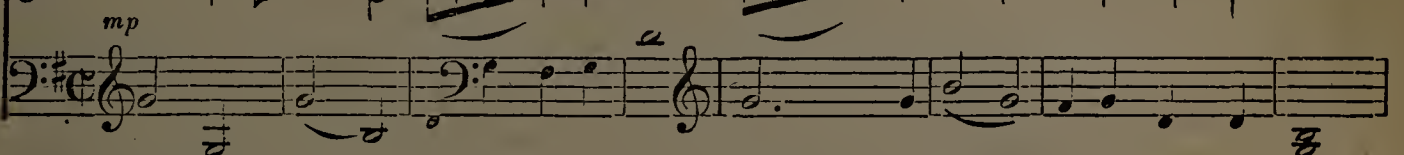
2^d TREBLE

See the conqu'ring he - ro comes, Sound... the trumpets, beat... the drums;

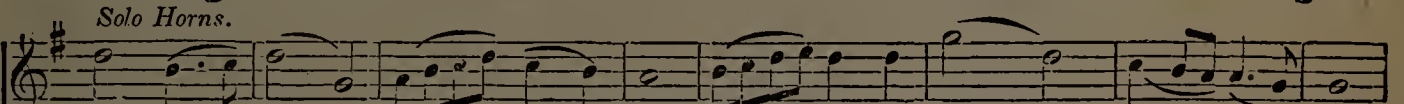
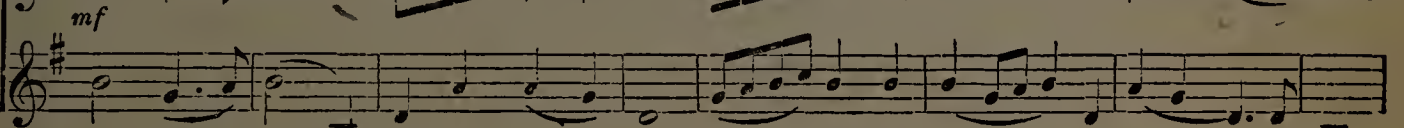
ALTO



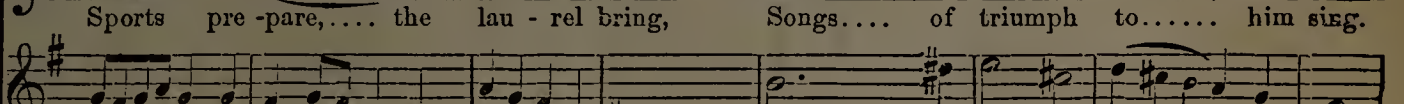
See the conqu'ring he - ro comes, Sound... the trumpets, beat... the drums;

*mp*

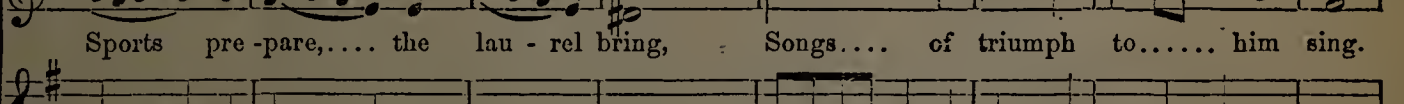
Solo Horns.

*mf*

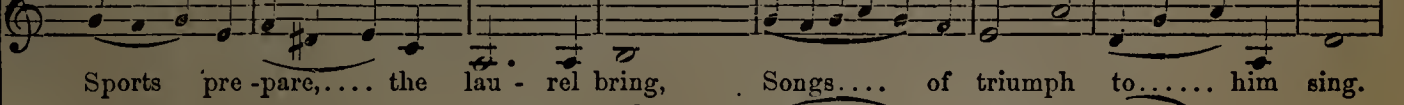
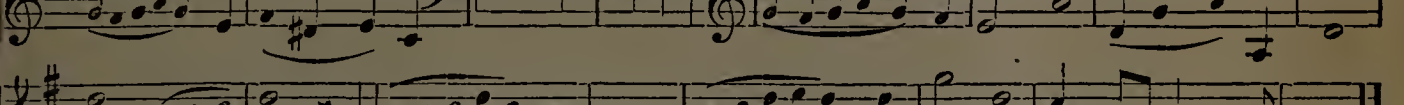
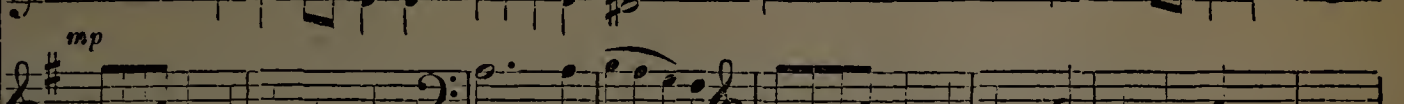
Sports pre-pare, ... the lau - rel bring, Songs... of triumph to..... him sing.



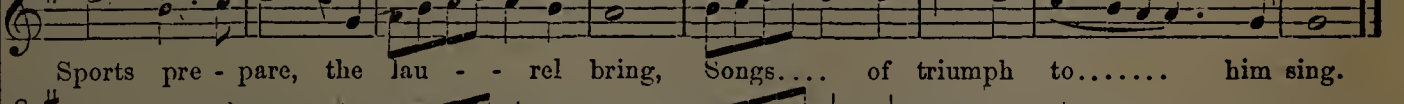
Sports pre-pare, ... the lau - rel bring, Songs... of triumph to..... him sing.



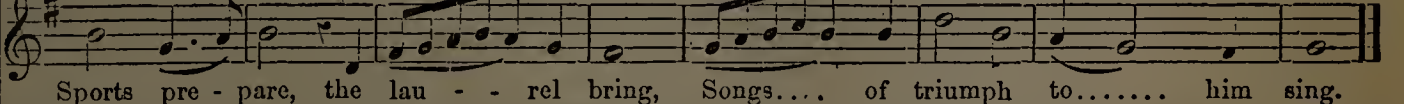
Sports pre-pare, ... the lau - rel bring, Songs... of triumph to..... him sing.

*mp*

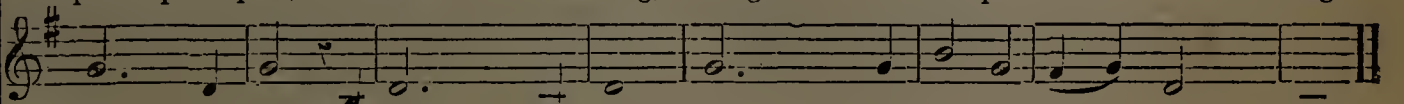
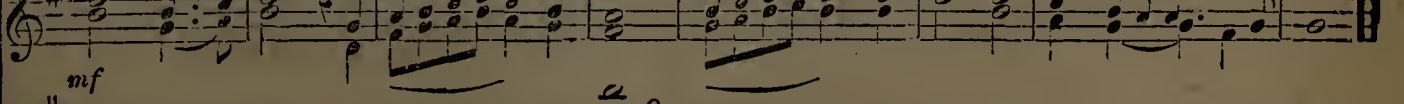
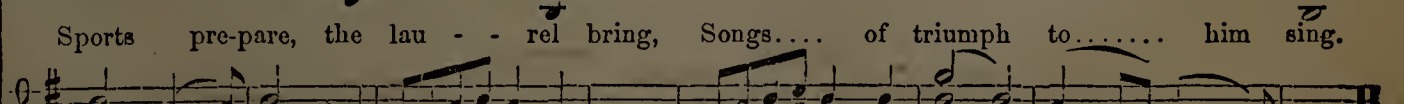
Sports pre - pare, the lau - - rel bring, Songs... of triumph to..... him sing.



Sports pre - pare, the lau - - rel bring, Songs... of triumph to..... him sing.



Sports pre- pare, the lau - - rel bring, Songs... of triumph to..... him sing.

*mf*

* Generally sung as a Trio.

DUET, OR CHORUS OF WOMEN.

SOPRANO 1^{mo}

See the God-like youth... ad-vance, breathe.. the flutes, and lead the dance;

SOPRANO 2^{do}

See the God-like youth... ad-vance, breathe.. the flutes, and lead the dance;

Flutes. *p*

Myr - - tle wreaths and ro - - ses twine, To deck... the he - ro's brow... di-vine;

Myr - - tle wreaths and ro - - ses twine, To deck... the he - ro's brow... di-vine;

Myr - tle wreaths and ro - ses twine, To deck... the he-ro's brow... di-vine.

Myr - tle wreaths and ro - ses twine, To deck... the he-ro's brow... di-vine.

Go on to Chorus.

TREBLE

f See the conqu'ring he - ro comes, Sound ... the trumpets, beat the drums;

ALTO

f See the conqu'ring he - ro comes, Sound the trumpets, beat the drums,

TENOR—8va lower

f See the conqu'ring he - ro comes, Sound the trumpets, beat the drums;

BASS

f See the conqu'ring he - ro comes, Sound... the trumpets, beat... the drums;

Sports... pre-pare, the lau - rels bring, Songs... of triumph to..... him sing.

Sports... pre-pare, the lau - rels bring, Songs ... of triumph to..... him sing.

Sports pre-pare, the lau - rels bring, Songs of triumph to..... him sing.

Sports pre-pare, the lau - rels bring, Songs of triumph to..... him sing.

See the conqu'ring he - ro comes, Sound... the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound... the trumpets beat... the drums.

HALLELUJAH!

CHORUS. ALLEGRO.

Rev. ix. v. 6.—xi, v. 15.—xix. v. 16.

SOPRANO.

Hal - le - lu - jah!

ALTO.

Hal - le - lu - jah!

TENORE.

Hal - le - lu - jah!

BASSO.

Hal - le - lu - jah!

ALLEGRO.

$\text{♩} = 132.$

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Ped. 8va.

for the Lord God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

for the Lord God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

Ped. Svi.

- lu - jah! Hal - le - lu - jah! Hal - le -

- lu - jah! Hal - le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- lu - jah! Hal - le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

Svi.

Ped

- lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! for the Lord

- lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

- lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

God om-ni - - po-tent reign - - eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-

Hal-le-lu-jah! Halle-lujah! Halle-lu-jah! Halle-lu-jah! Hal - le - lu -

- lu-jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal-le-lu-jah! for the Lord

Hal-le-lu-jah! for the Lord

8 Ped. 8

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

- jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal-le-lu-jah! Hal-le-lu-jah!

God om-ni - - po-tent reign - eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God om-ni - - po-tent reign - eth. Hal-le-lu-jah! Hal-le-lu-jah!

8

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal - le-lu-jah! Hal -

for the Lord God om-ni - - po-tent reign - - eth. Halle-lu-jah!

for the Lord God om-ni - - po-tent reign - - eth. Hal-

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Halle-lu-jah! Halle-lu-jah! Halle-

8 8 8

- le - lu - jah! The kingdom of this world is be - come the
 Hal - le - lu - jah! The kingdom of this world is be - come the
 - le - - lu - jah! The kingdom of this world is be - come the
 - lu - jah! Halle - lu - jah! The kingdom of this world is be - come the

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

8vi. Ped. 8vi

king - dom of our Lord, and of his Christ, and of his Christ;
 king - dom of our Lord, and of his Christ, and of his Christ;
 king - dom of our Lord, and of his Christ, and of his Christ;
 king - dom of our Lord, and of his Christ, and of his Christ; and he shall

and he shall reign for ev - er and ev - - -
 reign for ev - er and ev - er. for ev - er and ev - er, and he shall

and

and he shall reign for ev - er and ev - er, for ev - er

- er, and he shall reign for ev - er and ev - er,

reign, and he shall reign for ev - er, for ev - er, for ev - er, for

he shall reign for ev - er and ev - er, King of kings,.....

and ev - er, for ev - er and ev - er, King of kings,.....

and he shall reign for ev - er and ev - er, for ev - er and

ev - er and ev - er, for ev - er, for ev - er and ev - er, for ev - er and

..... and Lord of lords,.....

..... and Lord of lords,.....

- ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

..... King of kings,.....
..... for ev - er and
ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

..... and Lord of lords,.....
ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and
ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

..... King of kings,.....
ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and
ev - er, Hal-le - lu - jah! Hal-le - lu - jah for ev - er and

..... and Lord of lords, and Lord of
 ev - er, Hal-le-lu - jah! Hal-le - lu - jah! King of kings, and Lord of
 ev - er, Hal-le-lu - jah! Hal-le - lu - jah! King of kings, and Lord of

ff
 Pod.

lords, and he shall reign, and
 lords, and he shall reign,..... and he shall
 lords, and he shall reign for ev - er,
 lords, and he shall reign for ev - er and ev - er,

8

he shall reign for ev - er and ev - er, for ev - er and
 reign..... for ev - er and ev - er, King of kings, for ev - er and
 and he shall reign for ev - er and ev - er, King of kings.....
 and he shall reign for ev - er and ev - er, King of kings, for ev - er and

8

ev - er, Hal-le-lu-jah! Hal-le-lu-jah! and he shall
 ev - er, and Lord of lords, Hal-le-lu-jah! Hal-le-lu-jah! and
 and Lord of lords, and he shall
 ev - er, and Lord of lords, Hal-le-lu-jah! Hal-le-lu-jah! and he shall

reign for ev - er, for ev - er and ev - - er, King of
 be shall reign for ev - er and ev - - er, King of...
 reign for ev - er, for ev - er and ev - - er, King of...
 Ped.

kings! and Lord of lords! King of kings! and Lord of
 kings! and Lord of... lords! King of kings! and Lord of...
 kings! and Lord of... lords! King of kings! and Lord of...
 Ped.

lords, and he shall reign for ev - er and ev - -

lords, and he shall reign for ev - er and ev - -

lords, and he shall reign for ev - er and ev - -

lords, and he shall reign for ev - er and ev - er and ev - -

er, King of kings! and Lord of lords! Hal-le-lu-jah! Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah! Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah! Hal-le-

Ped. 8va.

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

No. 4.

AND THE GLORY OF THE LORD

CHORUS. ALLEGRO.

Isaiah, xi. v. 5.

SOPRANO.

Musical staff for Soprano, treble clef, 3/4 time, key of D major.

ALTO,
or 2nd Treble.)

Musical staff for Alto, treble clef, 3/4 time, key of D major.

TENORE,
(8va. lower.)

Musical staff for Tenor, treble clef, 3/4 time, key of D major.

BASSO.

Musical staff for Bass, bass clef, 3/4 time, key of D major.

ALLEGRO.

♩ = 116.

Piano accompaniment, 3/4 time, key of D major, starting with a forte (f) dynamic.

8va.

Vocal line with lyrics: "And the glo - ry, the"

Vocal line with lyrics: "And the glo - ry, the glory of the Lord, the"

Vocal line with lyrics: "And the glo - ry, the"

Vocal line with lyrics: "glo - ry of the Lord shall be re - - veal - - -"

Vocal line with lyrics: "glo - ry of the Lord shall be re - veal - - - ed, And the"

Vocal line with lyrics: "shall be re - veal - - - ed."

Vocal line with lyrics: "And the"

Vocal line with lyrics: "glo - ry of the Lord shall be re - veal - - - ed, And the"

Vocal line with lyrics: "shall be re - veal - - - ed."

Vocal line with lyrics: "And the"

Vocal line with lyrics: "glo - ry of the Lord shall be re - veal - - - ed, And the"

Vocal line with lyrics: "shall be re - veal - - - ed."

Vocal line with lyrics: "And the"

Vocal line with lyrics: "glo - ry of the Lord shall be re - veal - - - ed, And the"

Vocal line with lyrics: "shall be re - veal - - - ed."

Vocal line with lyrics: "And the"

ed, and the glo - ry, the glory of the Lord
 shall be re - - veal - ed, be re - veal - -
 glo - ry, the glory of the Lord shall be re - -
 shall be re - veal - ed,

shall be re - veal'd, and the glo - ry, the glory of the Lord shall be
 - - - - - ed, and the glo - ry, the glory of the Lord shall be
 - veal - - - - - ed, and the glo - ry, the glory of the Lord shall be
 8

re - veal - ed,
 re - veal - ed, and all flesh shall
 re - veal - ed,

see it to - geth - er,

and all flesh shall see it to - geth - er, For the

8

Pedals in 8va.

and all flesh shall see it to - geth - - - er; For the mouth

and all flesh shall see it to - - - geth - - - er, and all

mouth of the Lord hath spok-en it; and all

8

of the Lord hath spok - en it;

flesh shall see it to - geth - - - er, and all flesh, and all flesh shall

flesh shall see it to - geth - - - er, and all flesh shall see it to -

and all flesh shall see it to - geth - - er;
 see it to - geth - er; and all flesh shall see it to - geth - - er;
 - geth - - - er; the mouth of the Lord hath spo - ken it.
 For the mouth of the Lord hath spo - ken it.

Pedals in 8va.

And the glo - ry, the glo-ry of the Lord,
 And the glo - ry, the glo-ry of the Lord, and all
 And the glo - ry, the glo-ry of the Lord, and all

and all flesh shall see it to - geth - er; the mouth of the
 flesh shall see it to - geth - er; and the glo - ry, the
 flesh shall see it, shall see it to - geth - er;
 and all flesh shall see it to - geth - er;

Lord hath spok - en it ;
 glo-ry of the Lord shall be re - - veal - ed, and all
 and all flesh
 and all flesh

for the mouth of the Lord hath spok - - en
 flesh shall see it to - geth - er ; for the mouth
 shall see it to - geth - er ; the glo - ry, the glo-ry of the Lord shall
 shall see it to - geth - er ; and the

it, hath spok - - - - - en it . .
 of the Lord.....hath spok - en it ; and all flesh
 be re - veal - - - - - ed, and all
 glo - ry, the glo-ry of the Lord shall be re - veal - - ed,

8m *tr* 8m *tr*

and the glo - ry, the glo - ry, the glory of the
 shall see it to - geth - er;
 flesh shall see it to - geth - er;
 and all flesh shall see it to - geth - er;

Lord shall be re - veal - - - ed,
 and the glo - ry, the glory of the Lord shall be re - - veal - - -
 and the glo - ry, the glory of the Lord
 and the glo - ry, the glory of the Lord shall be re - -

and all flesh shall see it to -
 - - ed, re - veal - ed, and all flesh shall see it to -
 shall be re - - veal - - - ed, and all flesh shall see it to -
 - veal - - - - ed, re - veal - - - - ed; for the mouth of the

geth - er, to - geth - - er; For the mouth of the Lord.....

geth er, to - geth - - er; For the mouth of the Lord

geth - er, to - geth - - er; For the mouth of the Lord.....

Lord hath spok - en it. For the mouth of the Lord

hath spok - en it, for the mouth of the

hath spok - en it, for the mouth of the

hath spok - en it, For the mouth of the Lord..... the

ADAGIO.

Lord..... hath spok - - - en it.

Lord..... hath spok - - - en it.

mouth of the Lord hath spok - - - en it.

ADAGIO.

Pedals in 8va.

No. 6.

CHORUS.—“SLEEPERS, WAKE! A VOICE IS CALLING.”

CHORAL. *Con Moto.* ♩ = 69.

Matth. xxv. 1

TREBLE. Sleepers, wake! a voice is call - ing,.....

ALTO. Sleepers, wake! a voice is call - ing,.....

TENOR. Sve lower. Sleepers, wake! a voice is call - ing,.....

BASS. Sleepers, wake! a voice is call - ing,.....

ACCOMP. *f*

It is the watchman on the walls;.....

It is the watchman on the walls, the walls;.....

It is the watchman on the walls, the walls;.....

f

Thou Ci - ty of Je - ru - sa - lem!.....

Thou Ci - ty of Je - ru - sa - lem!.....

Thou Ci - ty of Je - ru - sa - lem!.....

For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -

For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -

For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -

- jah! Awake! His kingdom is at hand!..... Go

- jah! Awake! His kingdom is at hand!..... Go

- jah! Awake! His kingdom is at hand!..... Go

forth, go forth to meet your Lord!.....

forth, go forth to meet your Lord! go forth to meet your Lord!.....

forth, go forth to meet your Lord! go..... ye forth to meet your Lord!

forth, go forth to meet your Lord! to meet your Lord!.....

“He watching over Israel.” -

“ELIJAH”

Allegro Moderato

SOPRANO 1st mo

He, watching o - ver Is - - ra-el, slumbers not, nor

SOPRANO 2^{do}

TENOR

BASS

126 Allegro Moderato.

sleeps;

He slumbers not, nor sleeps;

p He, watching

p He, watching o - - ver Is - ra - el, slumbers not, nor sleeps;

cres. He, watching o - - ver

slum-bers not, nor sleeps; *cres.* He slumbers not, nor sleeps; *cres.* He watching o - - ver

cres. He slumbers not, nor sleeps, *cres.* He slum -

p He, watching slumbers not, nor sleeps, He slum - bers

Is - - ra - el, slumbers not, nor sleeps, slum - - bers not, nor sleeps.

Is - - - ra - el, slum - - bers not, He slumbers not, nor sleeps.

- bers not, nor sleeps, slum - - bers not, He slumbers not, nor sleeps, Shouldst thou,

not, nor sleeps, slum - - bers not, nor sleeps.

dim. *p* *dimin.* *cres.*

Shouldst thou, walking in grief.

Shouldst thou, walk - ing in grief, lan - - guish, He will quicken

walk - ing in grief, lan - - guish, He will quicken thee; Shouldst thou, walking in grief,...

sf

cres.

lan - - guish; He will quicken thee, He..... will quick-en thee; Shouldst thou,

thee,.... will quick-en thee,..... He will quick - - - en thee;

..... in grief,.... languish; He will quick - en thee,..... Shouldst thou,

Shouldst thou, walk-ing in grief, lan - - guish; He, He..... will quicken

cres. *f* *sf*

cres.

walk - ing in grief, lan - guish; He will, He..... will quicken thee;

Shouldst thou, walk - ing in grief, lan - guish, Shouldst thou, walking in grief,

walk - ing in grief,..... in grief..... lan - guish; He will quick - en

thee; Shouldst thou, walking in grief, lan - guish; He will quicken

Shouldst thou, walking in grief, lan - guish, walk - ing in grief, lan - guish;

lan - guish, He will quicken thee; Shouldst thou, walking in grief, languish;

thee, will quick - en thee; Shouldst thou, walk - ing in grief, lan - guish;

thee..... He will quicken thee; Shouldst thou, walk - ing in grief, lan - guish;

He will quicken thee, He..... will quicken thee, He, watching o - - ver

He will quicken thee, He will quicken thee, He, watching

He will quicken thee, He will quicken thee, Shouldst thou, walking in grief,

He will quicken, He..... will quicken thee,

f *dim.* *diminuendo.* *p*

Is - rael, slumbers not, nor sleeps, Shouldst thou, walk - ing in grief, lan - guish ;
 o - ver Is - ra - el, slumbers not, Shouldst thou, walk - - ing in grief, lan -
 lan - guish; He will quick - en thee, He, watching o - ver Is - ra - el,
 He, watching o - - ver Is - - ra - el, slum - - - bers

He will quick - en thee. He, watching o - ver Is - ra - el, slum - bers not, nor
 - guish; He will quick - en thee. He slum - bers not, slum - - bers not, nor
 slum - bers not, nor sleeps ... He slum - bers not, He slum - - bers
 not, nor sleeps. He slum - - bers not, nor
 sleeps. He slum - bers not, He slum - bers not, He watching
 sleeps; He. slum - bers not, He slum - bers not; He watch - ing
 not, He slum - bers not, He slum - bers not; He
 sleeps; He slum - - bers not, He slum - bers not, He slum - bers

slum - bers not, He slum - bers not, He watching
 sleeps; He. slum - bers not, He slum - bers not; He watch - ing
 not, He slum - bers not, He slum - bers not; He
 sleeps; He slum - - bers not, He slum - bers not, He slum - bers

o - ver Is - ra - el, slum - bers not, nor sleeps; ... He slum -

Is - - ra - el, slum - bers not, nor sleeps; He..... slum

slum - - bers not,..... He slum - bers not,..... He slumbers

not, He slum - - bers not, nor sleeps; He slum - - bers

bers not, He slum - bers not, sleeps not, He, watch - - ing Is -

bers not, He slumbers not, sleeps not, He, watch - ing

not, He slum - bers not, sleeps not, He, watch -

not, He slum - bers not, sleeps not, He, watching

ra - el, slum - bers not, nor sleeps.

Is - ra - el, slum - bers not, nor sleeps.

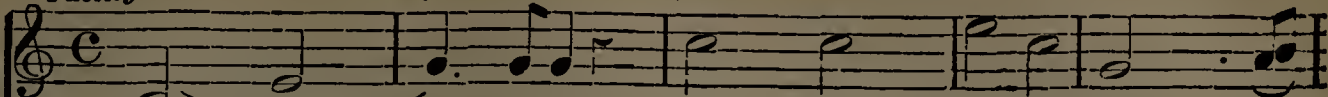
ing..... slum - - bers not, nor sleeps.

Is - ra - el,..... slum - bers not, nor sleeps.

Gloria, Mozart's 12th Mass.

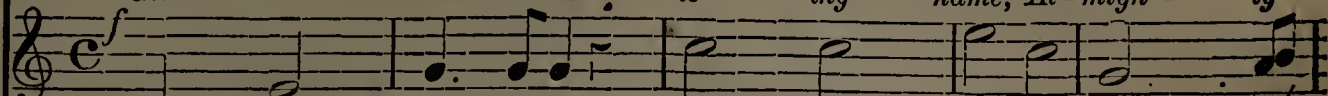
Tutti. f

TREBLE.



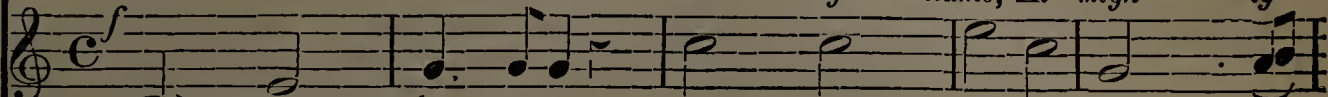
Glo - - - ri - a in ex - - cel sis De - - -
 Glo - - - ri - ous is thy name, Al - migh - - ty

ALTO.



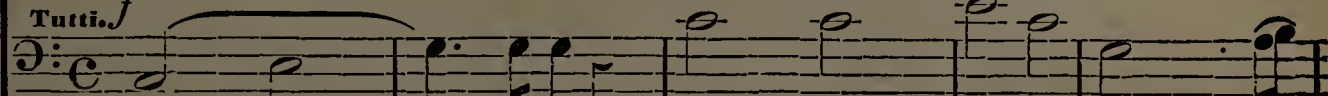
Glo - - - ri - a in ex - - cel - sis De - - -
 Glo - - - ri - ous is thy name, Al - migh - - ty

TENOR.



Glo - - - ri - a in ex - - cel - sis De - - -
 Glo - - - ri - ous is thy name, Al - migh - - ty

BASS.

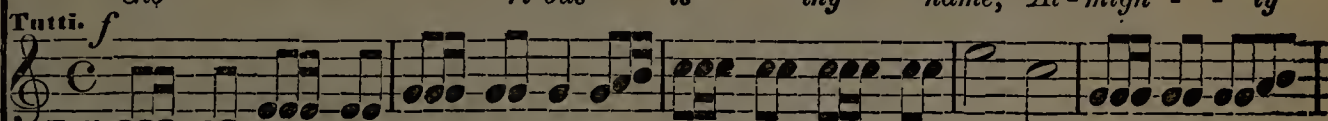
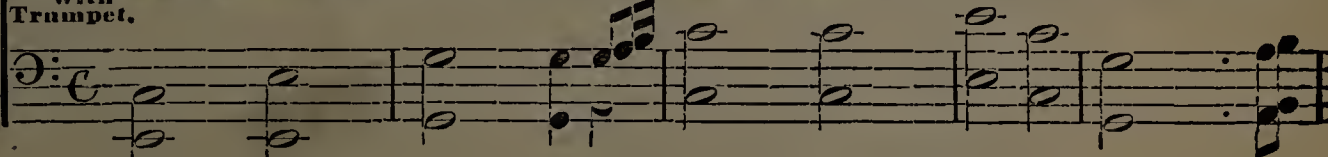


Glo - - - ri - a in ex - - cel - sis De - - -
 Glo - - - ri - ous is thy name, Al - migh - - ty

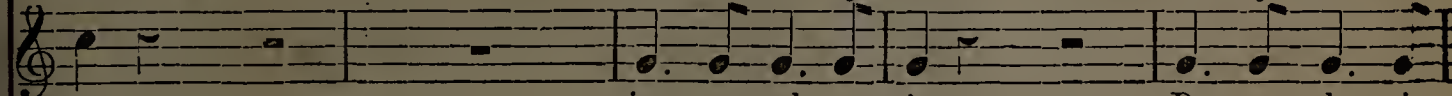
Tutti. f

ACCOMP.

Let. 132,-

Full
with
Trumpet.

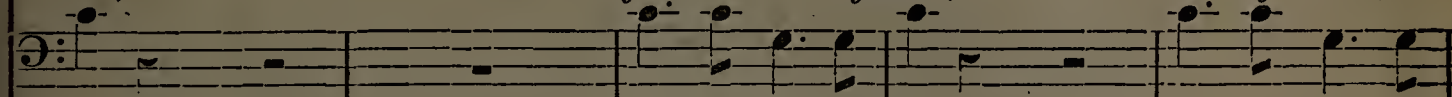
- - o, in ex - cel - sis De - o glo - ri -
 Lord, glo - rious is thy name, is thy name, O



- - o, in ex - cel - sis, De - o glo - ri -
 Lord, glo - rious is thy name, is thy name, O



- - o, in ex - cel - - sis De - o glo - ri -
 Lord, glo - rious is thy name, is thy name, O



- - o in ex - cel - - sis, De - o, glo - ri -
 Lord, glo - rious is thy name, is thy name, O



Ped.

a, Lord De - o glo - ri - a, glo - ri - a in ex - cel - sis, De - - - -
 glorious is thy name, glo - ri - ous is thy name, Al - migh - - - -

-- a, Lord, De - o, glo - ri - a, glo - ri - a in ex - cel - sis, De - o, in ex -
 glo - ri - ous is thy name, glo - ri - ous is thy name, Al - migh - ty, glo - ri - ous

-- a, Lord, De - o glo - ri - a, glo - ri - a, in ex - cel - sis, De - o, in ex -
 glo - ri - ous is thy name, glo - ri - ous is thy name, Al - migh - ty, glo - ri - ous

-- a, Lord, De - o glo - ri - a, glo - ri - a in ex - cel - sis, De - o
 glo - ri - ous is thy name, glo - ri - ous is thy name, Al - migh - ty,

-- cel - sis, De - - - o, in ex - cel - sis, De - - - o in ex - cel - sis, De - - -
 is thy name, O Lord, glo - ri - ous is thy name, O Lord, glo - ri - ous is thy name, O

-- cel - sis, De - - o in ex - cel - sis, De - - o in ex - cel - sis, De - -
 is thy name, O Lord, glo - ri - ous is thy name, O Lord, glo - ri - ous is thy name, O

in ex - cel - sis, De - - o, De - -
 glo - ri - ous, glorious is thy name, is thy

- o in ex - cel - sis, De - o glo - ri - a et in ter - ra
 - ty, glorious is thy name, Al - migh - ty Lord; all the an - gels

- o in ex - cel - sis, De - o glo - ri - a et in ter - ra
 Lord, glorious is thy name, Al - migh - ty Lord; all the an - gels

- o in ex - cel - sis, De - o glo - ri - a et in ter - ra
 Lord, glorious is thy name, Al - migh - ty Lord; all the an - gels

- o in ex - cel - sis, De - o glo - ri - a et in ter - ra
 name, glorious is thy name, Al - migh - ty Lord; all the an - gels

8 vi.

Without Trumpet.

p pax, stand, pax, stand, *f* pax ho - mi - ni - bus et in ter - ra,
 round a - bout thy throne, all the an - gels

p pax, stand, pax, stand, *f* pax ho - mi - ni - bus et in ter - ra,
 round a - bout thy throne, all the an - gels

p pax, stand, pax, stand, *f* pax ho - mi - ni - bus et in ter - ra,
 round a - bout thy throne, all the an - gels

p pax, stand, pax, stand, *f* pax ho - mi - ni - bus et in ter - ra,
 round a - bout thy throne, all the an - gels

Choir. *p* *f*

pax, stand, pax, stand pax ho - mi - ni - bus ; bo - næ, Let all
round a - bout thy throne;

pax, stand, pax, stand pax ho - mi - ni - bus ; bo - næ, Let all
round a - bout thy throne ;

pax, stand, pax, stand pax ho - mi - ni - bus ; bo - næ, Let all
round a - bout thy throne;

pax, stand, pax, stand pax ho - mi - ni - bus ; bo - næ, Let all
round a - bout thy throne,

Swell Hautboy.

p

bo - næ vo - lun - ta - tis, vo - lun - ta - tis, bo - næ
na - tions bow be - fore thee, bow before thee let all

bo - næ vo - lun - ta - tis, vo - lun - ta - tis, bo - næ
na - tions bow be - fore thee, bow before thee, let all

bo - næ vo - lun - ta - tis, vo - lun - ta - tis, bo - næ
na - tions bow be - fore thee, bow before thee, let all

bo - næ vo - lun - ta - tis, vo - lun - ta - tis, bo - næ
na - tions bow be - fore thee, bow before thee, let all

Full Swell.

p

Choir Svi.

Cres.
 bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta
 let all na-tions bow be - fore.. Thee, let all, let all na-tions bow be - fore....

Cres.
 bo - næ, bo - næ vol - un - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta
 let all na-tions bow be - fore Thee, let all, let all na-tions bow be - fore.....

Cres.
 bo - næ, bo - næ, vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta
 let all na-tions bow be - fore Thee, let all, let all na-tions bow be - fore

Cres.
 bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta
 let all na-tions bow be - fore Thee, let all, let all na-tions bow be - fore

Cres.
 bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ, bo - næ vo - lun - ta
 let all na-tions bow be - fore Thee, let all, let all na-tions bow be - fore

Cres.
 tis, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
 Thee, let all na-tions bow be - fore Thee, let all, let all

mf
 - tis bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
 Thee, let all na-tions bow be - fore Thee, let all, let all

Cres.
 - tis, bo - næ, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
 Thee, let all, let all na-tions bow be - fore Thee, let all, let all

Cres.
 - tis, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
 Thee, let all na-tions bow be - fore Thee, let all, let all

Full Swell.
 tis, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
 Thee, let all na-tions bow be - fore Thee, let all, let all

mp
 Choir. tis, bo - næ, bo - næ vo - lun - ta - tis, bo - næ, bo - næ,
 Thee, let all na-tions bow be - fore Thee, let all, let all

bo - næ vo - lun - ta - - tis, bo - næ vo - lun - ta - - tis,
na-tions bow be - fore Thee, *and de-clare thy wond'rous works,*

bo - næ vo - lun - ta - - tis, bo - næ vo - lun - ta - - tis,
na-tions bow be - fore Thee, *and de-clare thy wond'rous works,*

bo - næ vo - lun - ta - - tis, bo - næ vo - lun - ta - - tis,
na-tions bow be - fore Thee, *and de-clare thy wond'rous works,*

bo - næ vo - lun - ta - - tis, bo - næ vo - lun - ta - - tis,
na-tions bow be - fore Thee, *and de-clare thy wond'rous works,*

Ped.

bo - næ vo - lun - ta - - tis. Lau - da - mus,
and de-clare thy wond'rous works. *We praise thee,*

bo - næ vo - lun - ta - - tis. Lau - da - mus,
and de-clare thy wond'rous works. *We praise thee,*

bo - næ vo - lun - ta - - tis. Lau - da - mus,
and de-clare thy wond'rous works. *We praise thee,*

bo - næ vo - lun - ta - - tis. Lau - da - mus,
and de-clare thy wond'rous works. *We praise thee,*

p

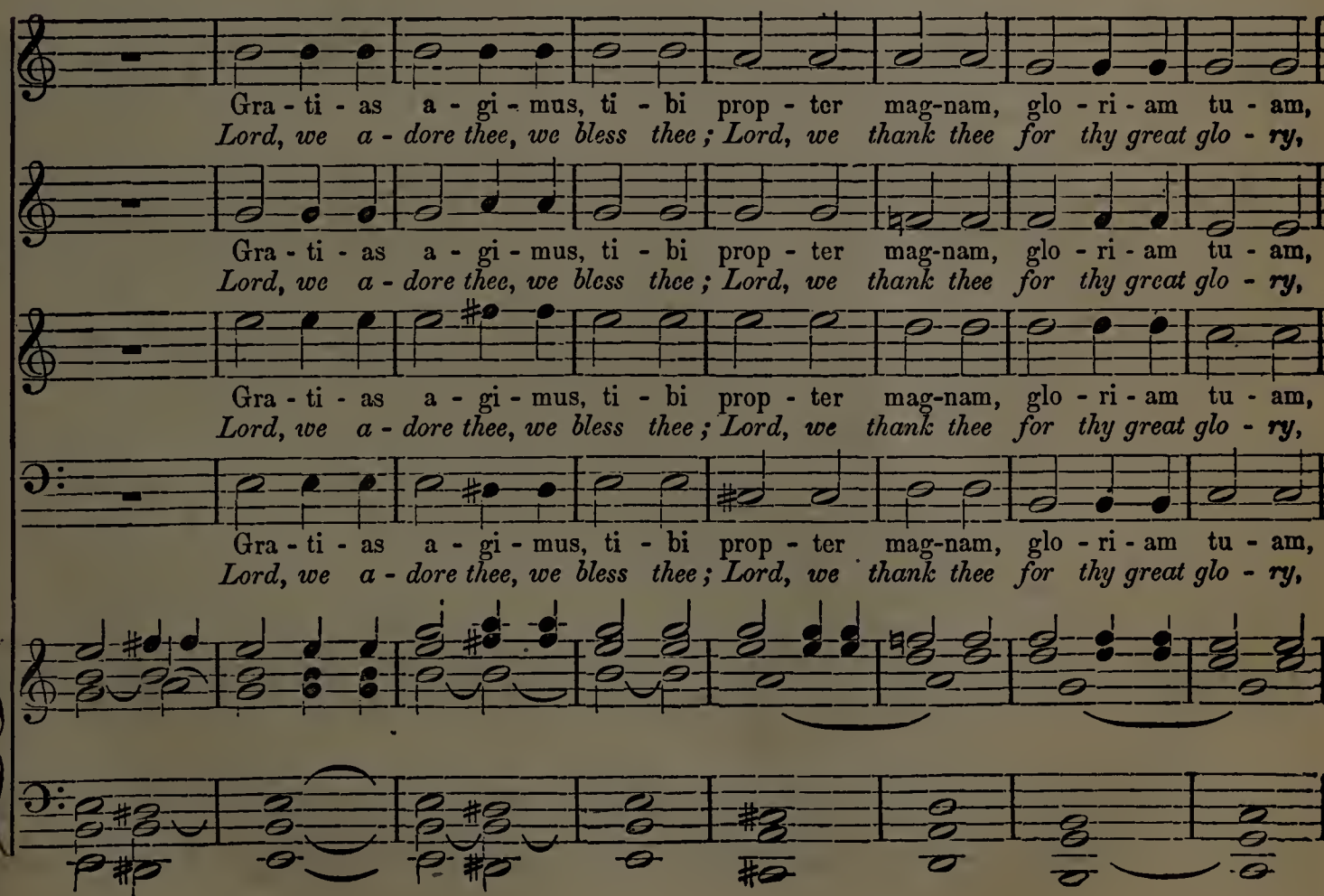


be - ne - di - ci - mus, we give thanks to thee, a - do - ra - mus, we a - dore thee, glo - ri - fi - ca - mus, we glo - ri - fy thee.

be - ne - di - ci - mus, we give thanks to thee, a - do - ra - mus, we a - dore thee, glo - ri - fi - ca - mus, we glo - ri - fy thee.

be - ne - di - ci - mus, we give thanks to thee, a do - ra - mus, we a - dore thee, glo - ri - fi - ca - mus, we glo - ri - fy thee.

be - ne - di - ci - mus, we give thanks to thee, a - do - ra - mus, we a - dore thee, glo - ri - fi - ca - mus, we glo - ri - fy thee.



Gra - ti - as a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am, Lord, we a - dore thee, we bless thee; Lord, we thank thee for thy great glo - ry,

Gra - ti - as a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am, Lord, we a - dore thee, we bless thee; Lord, we thank thee for thy great glo - ry,

Gra - ti - as a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am, Lord, we a - dore thee, we bless thee; Lord, we thank thee for thy great glo - ry,

Gra - ti - as a - gi - mus, ti - bi prop - ter mag - nam, glo - ri - am tu - am, Lord, we a - dore thee, we bless thee; Lord, we thank thee for thy great glo - ry,

prop - ter mag - nam,
Lord we thank thee,

prop - ter mag - nam,
Lord we thank thee,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

prop - ter mag - nam, glo - ri - am, tu - am,
Lord we thank thee for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am
for thy great

prop - ter mag - nam, glo - ri - am tu - am,
Lord we thank thee for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am
for thy great

prop - ter mag - nam, glo - ri - am tu - am,
Lord we thank thee for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am
for thy great

prop - ter mag nam, glo - ri - am tu - am,
Lord we thank thee for thy great glo - ry,

glo - ri - am tu - am,
for thy great glo - ry,

glo - ri - am
for thy great

f

tu - - am.
glo - - ry.

Do - - mi - ne De - - us,
Heav'n is thy throne, and

tu - - am.
glo - - ry.

Do - - mi - ne De - - us,
Heav'n is thy throne, and

tu - - am.
glo - - ry.

Do - - mi - ne De - - us,
Heav'n is thy throne, and

tu - - am.
glo - - ry.

Do - - mi - ne De - - us,
Heav'n is thy throne, and

Cres.

Full with
Trumpet.

8 vi.

Deus Rex Cœ - les - tis. De - - - us Pa - ter om - - ni - - - - - po -
earth is thy foot - stool. Thou art King o - ver all the

Deus Rex Cœ - les - tis. De - - - us Pa - ter om - - ni - - - - - po -
earth is thy foot - stool. Thou art King o - ver all the

Deus Rex Cœ - les - tis. De - - - us Pa - ter om - - ni - - - - - po -
earth is thy foot - stool. Thou art King o - ver all the

Deus Rex Cœ - les - tis. De - - - us Pa - ter om - - ni - - - - - po -
earth is thy foot - stool. Thou art King o - ver all the

- tens.
world. Do-mi-ne Fi - - li u - ni - ge - ni -
Glo-ri-ous is thy name, is thy name, O

- tens.
world. Do-mi-ne Fi - - li u - ni - ge - ni -
Glo-ri-ous is thy name, is thy name, O

- tens.
world. Do-mi-ne Fi - - li u - ni - ge - ni -
Glo-ri-ous is thy name, is thy name, O

- tens.
world. Do-mi-ne Fi - - li u - ni - ge - ni -
Glo-ri-ous is thy name, is thy name, O

Ped.

te,
Lord, Je - su Chris - - te, Do - mi - ne De - us, Agnus De - i, Fi - li - us Pa - tris,
glo-rious is thy name. Blessing and hon-or be to God, for ev - er and ev - er, *p*

te,
Lord, Je - su Chris - - te, Do - mi - ne De - us, Agnus De - i, Fi - li - us Pa - tris,
glo-rious is thy name. Blessing and hon-or be to God, for ev - er and ev - er, *p*

te,
Lord, Je - su Chris - - te, Do - mi - ne De - us, Agnus De - i, Fi - li - us Pa - tris,
glo-rious is thy name. Blessing and hon-or be to God, for ev - er and ev - er, *p*

te,
Lord, Je - su Chris - - te,
glo-rious is thy name. *p*

Fi-li-us Pa - - - tris,
for ev - er ev - er - - more, Fi-li-us Pa - - - tris.
forev - er ev - er - more.

Fi-li-us Pa - - - tris,
for-ev - er ev - er - - more, Fi-li-us Pa - - - tris.
forev - er ev - er - more.

Fi-li-us Pa - - - tris,
for-ev - er ev - er - - more, Fi-li-us Pa - - - tris.
forev - er ev - er - more.

Fi-li-us Pa - - - tris,
for-ev - er ev - er - - more, Fi-li-us Pa - - - tris,
forev - er ev - er - more

Full without Trumpet.

Do - mine De - us, Ag-nus De - i, Fi - li-us Pa - - - tris. Do - mi-ne De - us,
Blessing and hon-or be to God, for ev - er and ev - er - more. Blessing and honor

Do - mine De - us, Ag-nus De - i, Fi - li-us Pa - - - tris. Do - mi-ne De - us,
Blessing and hon-or be to God, for ev - er and ev - er - more. Blessing and honor

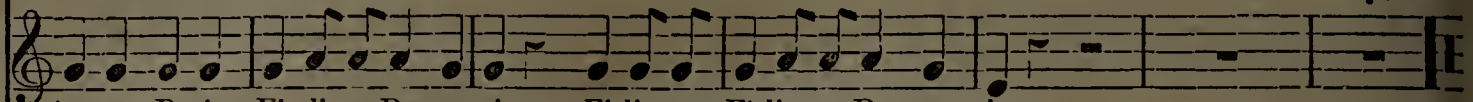
Do - mine De - us, Ag-nus De - i, Fi - li-us Pa - - - tris. Do - mi-ne De - us,
Blessing and hon-or be to God, for ev - er and ev - er - more. Blessing and honor

Do - mine De - us, Ag-nus De - i, Fi - li-us Pa - - - tris. Do - mi-ne De - us,
Blessing and hon-or be to God, for ev - er and ev - er - more. Blessing and honor

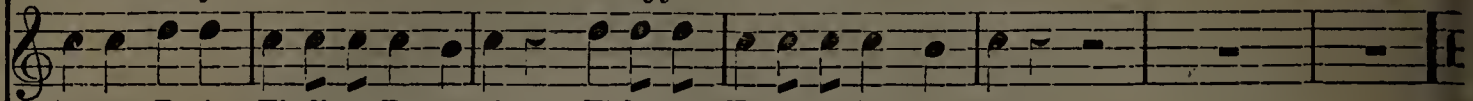
Full without Trumpet.



Ag-nus De-i, Fi-li-us Pa - tris, Fi-li - us, Fi-li - us Pa - tris.
be to God, for ev-er and ev-ermore, blessing for-ev - er and ev - er-more.



Ag-nus De-i, Fi-li-us Pa - tris, Fi-li - us, Fi-li - us Pa - tris.
be to God, for ev-er and ev-ermore, blessing for ev - er and ev - er-more.



Ag-nus De-i, Fi-li-us Pa - tris, Fi-li - us, Fi-li - us Pa - tris.
be to God, for ev-er and ev-ermore, blessing for ev er and ev - er-more.



Ag-nus De-i, Fi-li-us Pa - tris, Fi-li - us, Fi-li - us Pa - tris.
be to God, for ev-er and ev-ermore, blessing for ev - er and ev - er-more.

8 vi.

APPENDIX.

8053.1575

THE HARP THAT ONCE THROUGH TARA'S HALLS.

Written by THOMAS MOORE.

Adagio.

(First time through by Organ or Orchestra.)

SOPRANO.

Musical notation for the Soprano part, first line, in G major, 4/4 time, starting with a common time signature.

Sing 1st Verse ppp.

1. The harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now

ALTO.

Musical notation for the Alto part, first line, in G major, 4/4 time.

TENOR.

Musical notation for the Tenor part, first line, in G major, 4/4 time.

Sing 2d Verse ff.

2. No more to chiefs and la - dies bright The harp of Ta - ra swells; The

BASS.

Musical notation for the Bass part, first line, in G major, 4/4 time.

PIANO.

Musical notation for the Piano accompaniment, first system, in G major, 4/4 time.

Musical notation for the Soprano part, second line, in G major, 4/4 time.

hangs as mute on Ta - ra's walls, As if that soul were fled; So

Musical notation for the Alto part, second line, in G major, 4/4 time.

Musical notation for the Tenor part, second line, in G major, 4/4 time.

chord a - lone that breaks at night, Its tale of ru - in tells; Thus

Musical notation for the Bass part, second line, in G major, 4/4 time.

Musical notation for the Piano accompaniment, second system, in G major, 4/4 time.

Musical notation for the Piano accompaniment, third system, in G major, 4/4 time.

Observe the crescendo and diminuendo marks strictly in singing 1st verse.

sleeps the pride of form - er days, So glo - ry's thrill is o'er; And

free - dom now so sel - dom wakes, The on - ly throb she gives, Is

hearts that once beat high for praise, Now feel that pulse no more!

when some heart in - dig - nant breaks, To show that still she lives!

No Symphony between the verses.

THE STAR SPANGLED BANNER.

TO BE SUNG AS FOLLOWS;

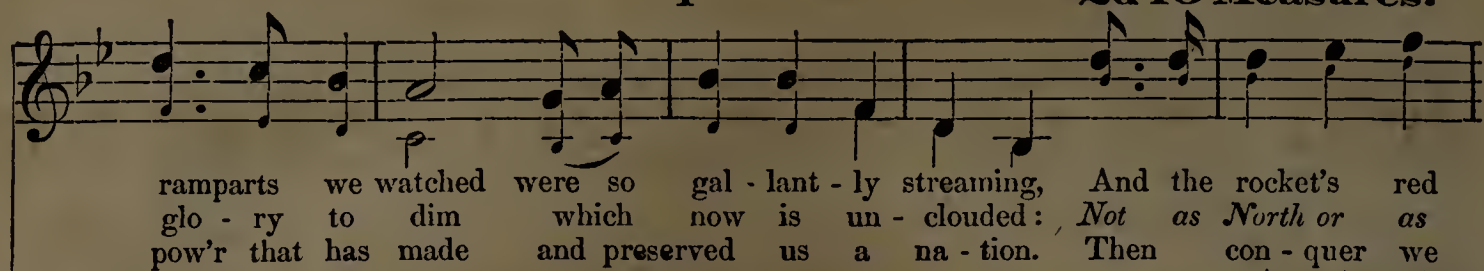
1st Verse, Basses in Unison, 1st 16 Measures only. Tenors in Unison, 2d 16 Measures. 2d Verse, Sopranos and Altos in Duet. 3d Verse, Tenors and Basses in Duet.

Originally written by Francis S. Keys, with an additional verse by W. T. W. Ball.

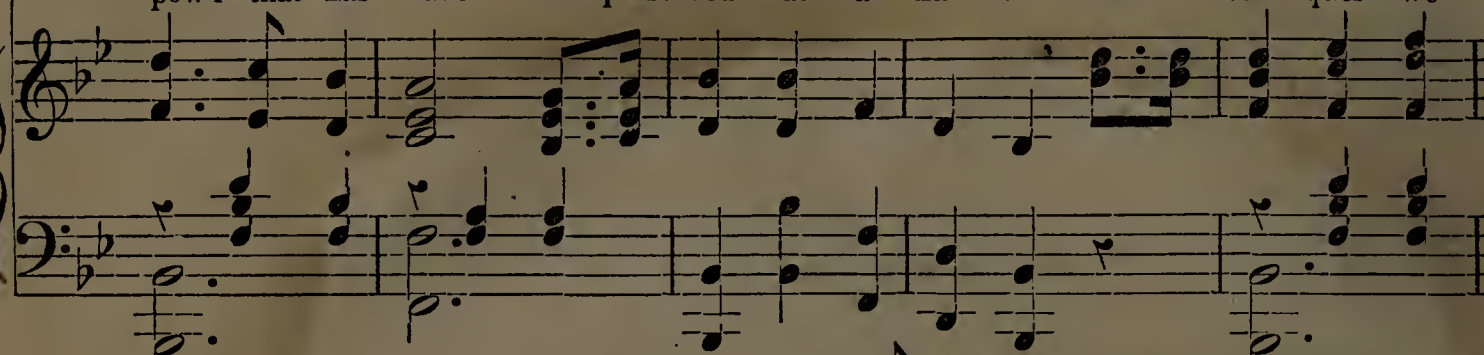
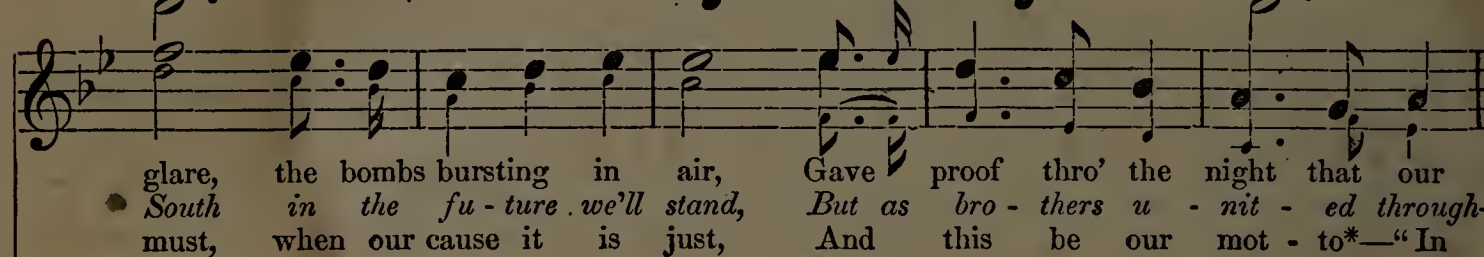
1st V. Basses in Unison, 1st 16 Meas. Tenors 2d 16 Meas. 1. O say, can you see by the
 2d V. Sopranos and Altos in Duet to Chorus. 2. And war's clam - ors o'er, with her
 3d V. Tenors and Basses in Duet to Chorus. 3. O thus be it ey - er when

dawn's ear - ly light, What so proud - ly we hailed at the twilight's last
 man - tle hath peace Once a - gain, in its folds, the na - tion en -
 free - men shall stand Be - - tween their loved homes and the war's des - o -

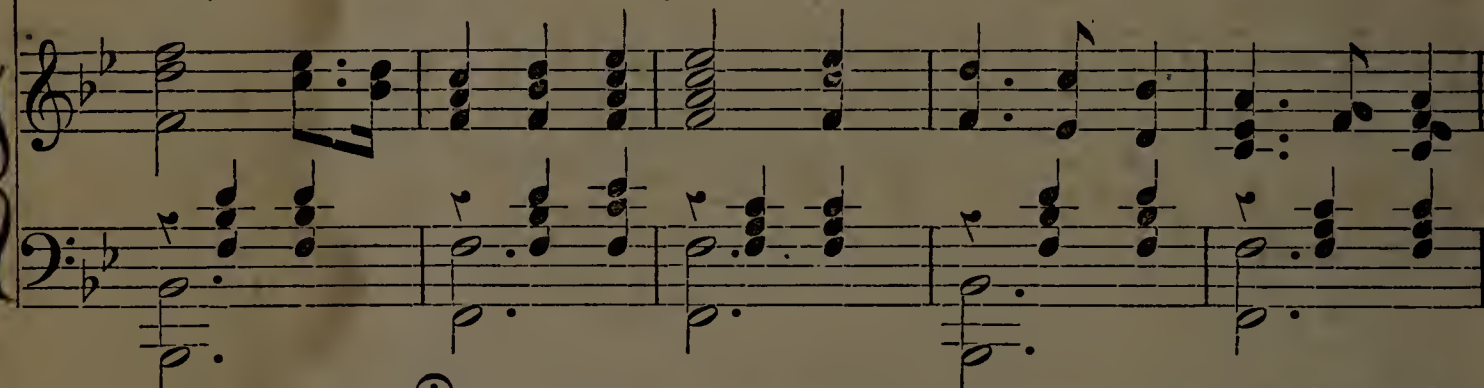
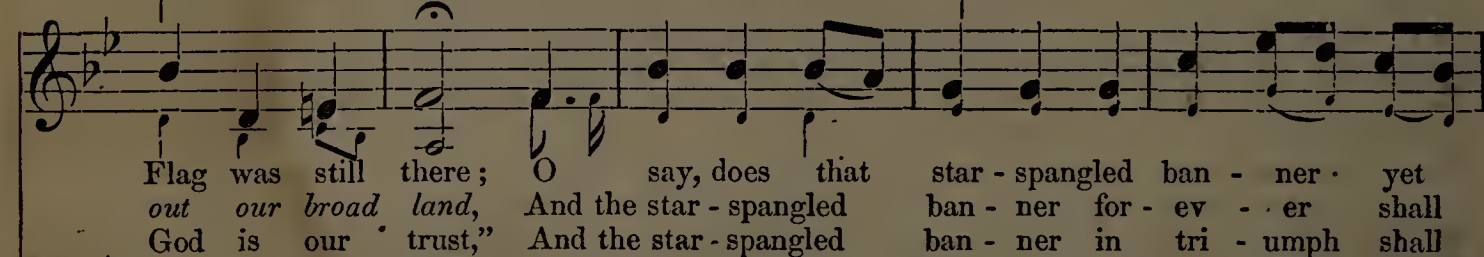
gleaming ; Whose broad stripes and bright stars through the per - il - ous fight, O'er the
 shrouded ; Let no fra - tri - cide hand, up - - lift - ed e'er be The
 la - tion ; Blest with vict' - ry and peace, may the heaven-res-cued land Praise the



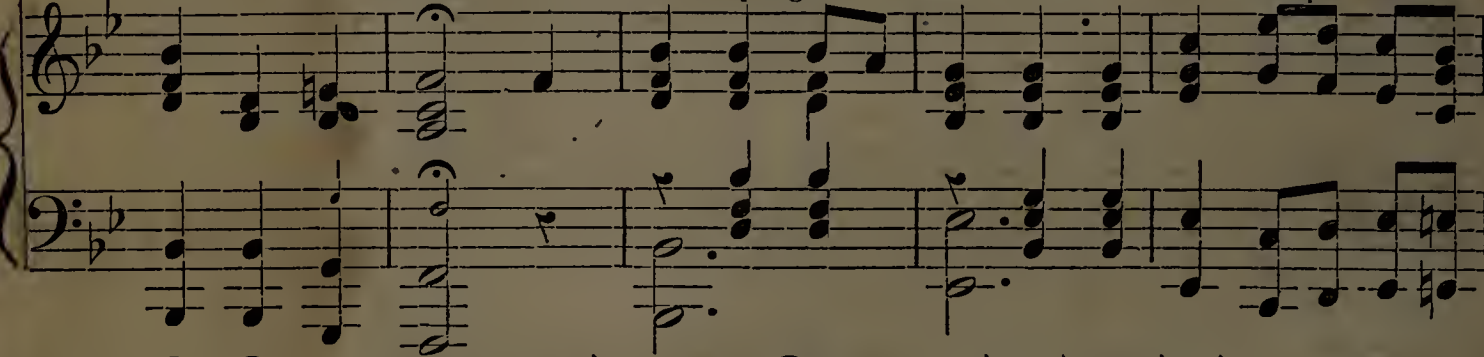
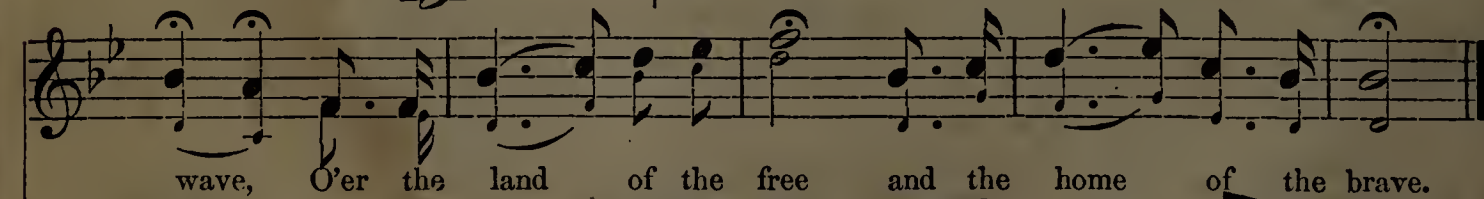
ramparts we watched were so gal-lant-ly streaming, And the rocket's red
 glo-ry to dim which now is un-clouded: *Not as North or as*
 pow'r that has made and preserved us a na-tion. Then con-quer we

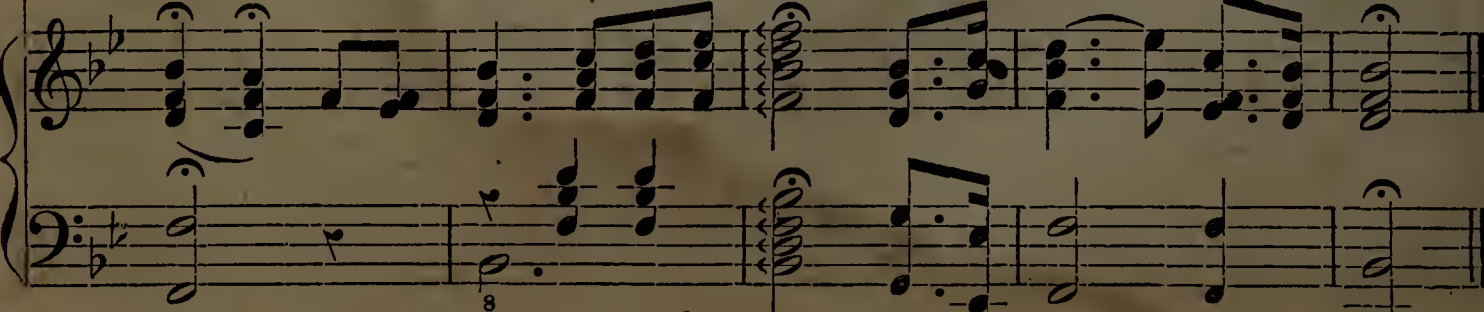
glare, the bombs bursting in air, Gave proof thro' the night that our
South in the fu-ture we'll stand, But as bro-thers u-nit-ed through-
 must, when our cause it is just, And this be our mot-to*—"In

Flag was still there; O say, does that star-spangled ban-ner yet
 out our broad land, And the star-spangled ban-ner for-ev-er shall
 God is our trust," And the star-spangled ban-ner in tri-umph shall

wave, O'er the land of the free and the home of the brave.



* A full pause should be made after the word "motto" in the 3d verse, which word should be sung quite short, in about the time of two-eighth notes, after which the full chorus may join in the words "in God is our trust," very soft and slow, all singing the remaining lines and the chorus with great vigor and animation.

CHORUS.
SOPRANO.

1. O say, does that star - spangled ban - ner - yet wave, O'er the land of the

ALTO.

2. And the star-spangled ban - ner for - ev - er shall wave, O'er the land of the

TENOR.

3. And the star-spangled ban - ner for - ev - er shall wave, O'er the land of the

BASS.

PIANO.

free and the home of the brave.

free and the home of the brave.

free and the home of the brave.

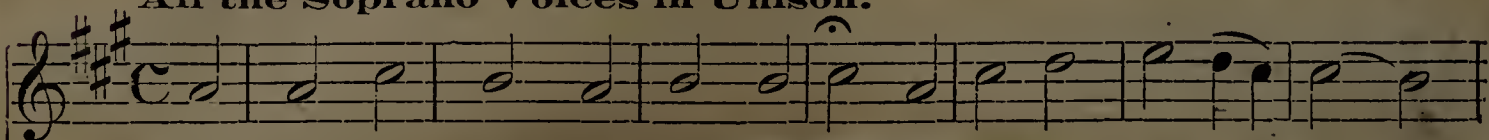
No Symphony after 3d verse.

8

LUTHER'S JUDGMENT HYMN.

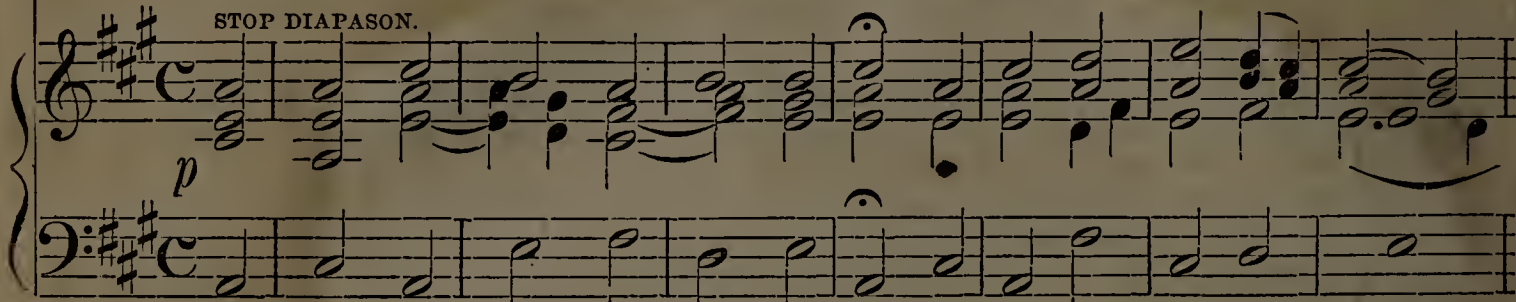
Eight Bars will first be played by the Orchestra or Organ as an Introduction.

All the Soprano Voices in Unison.

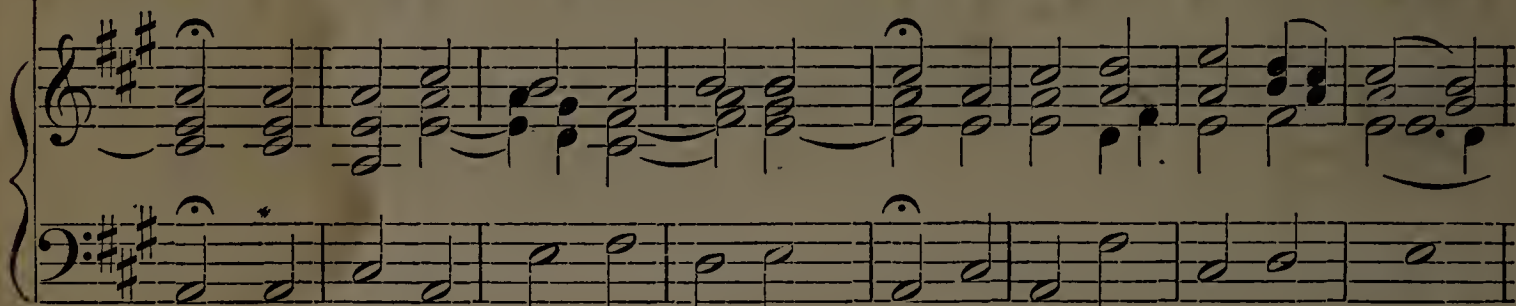


Great God, what do I see and hear! The end of things cre - a - -

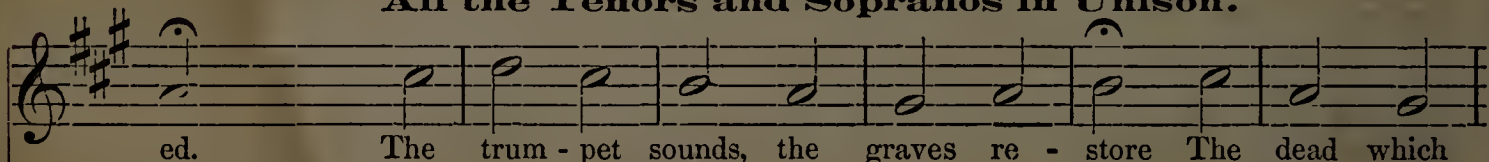
STOP DIAPASON.



ted; The Judge of mankind doth ap - pear, On clouds of glo - ry seat -

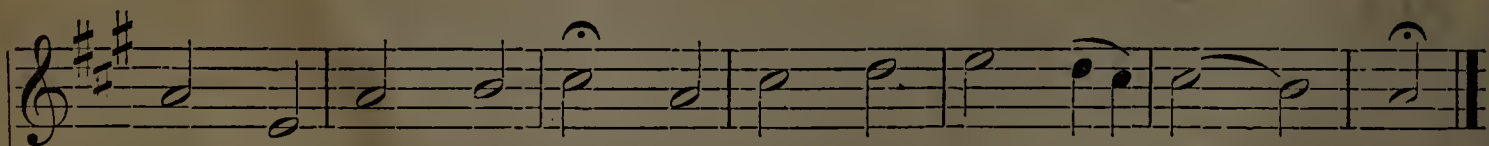


All the Tenors and Sopranos in Unison.

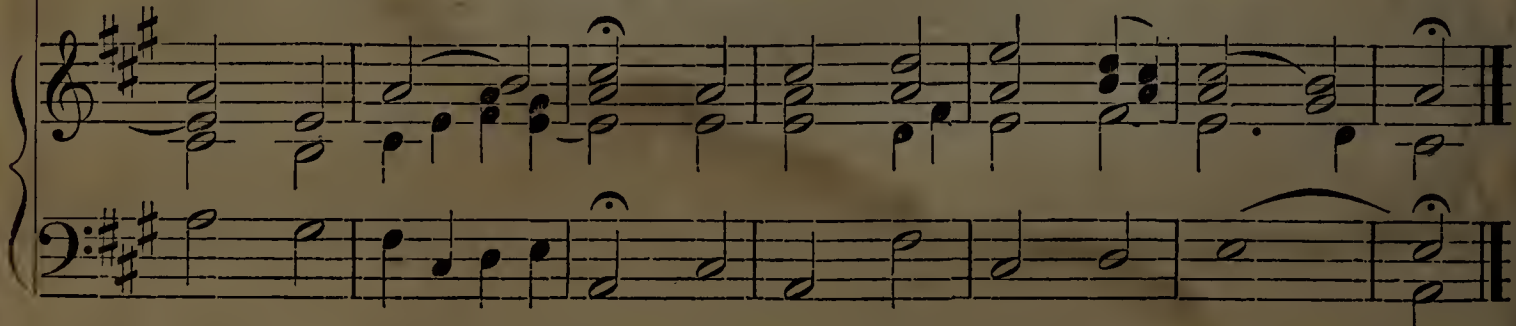


ed. The trum - pet sounds, the graves re - store The dead which

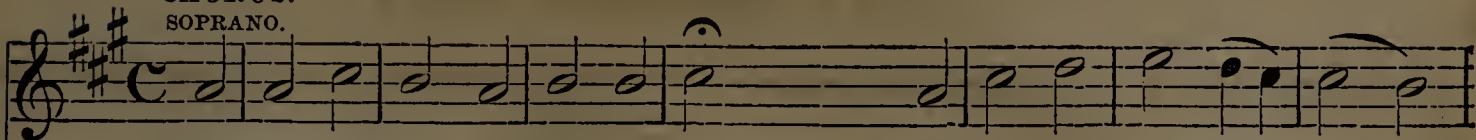
TRUMPET.



they contained be - fore; Pre - pare my soul to meet Him!

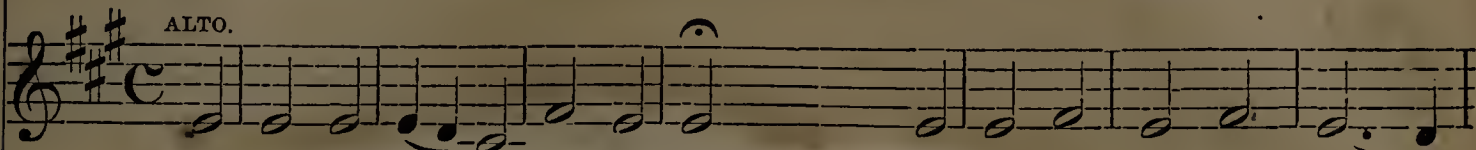


CHORUS.
SOPRANO.



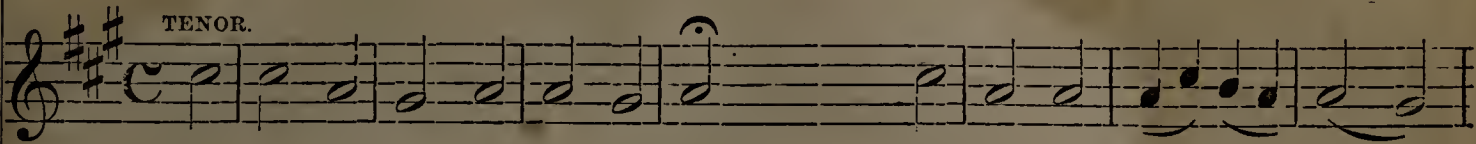
Great God, what do I see and hear! The end of things crea - a - -

ALTO.



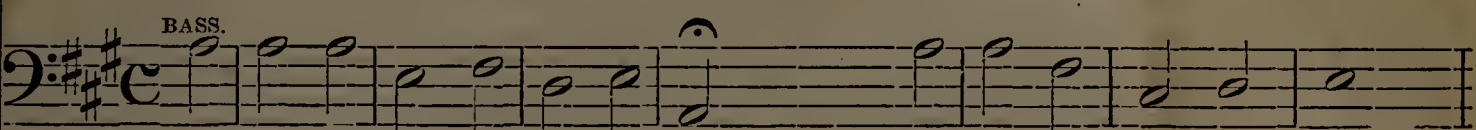
Great God, what do I see and hear! The end of things cre - a - -

TENOR.



Great God, what do I see and hear! The end of things cre - a - -

BASS.



Great God, what do I see and hear! The end of things cre - a - -

ACCOMP.

TRUMPET SWELL.

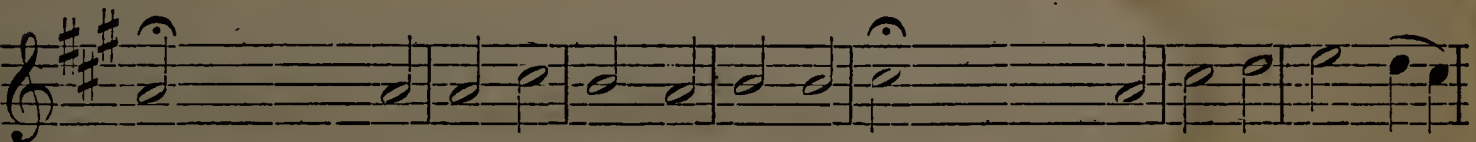


Ad lib.

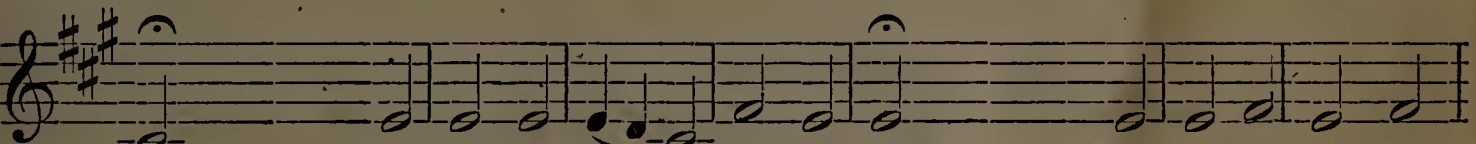
FULL ORGAN.



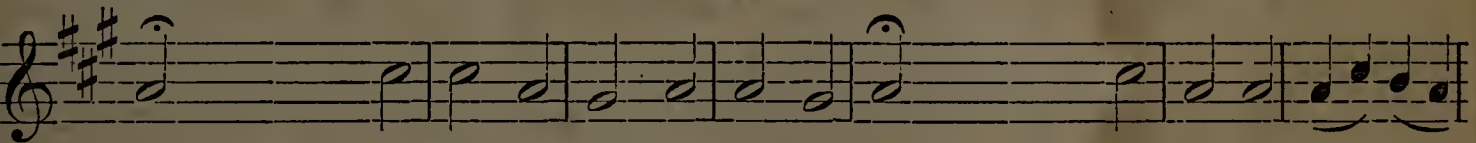
8ves.



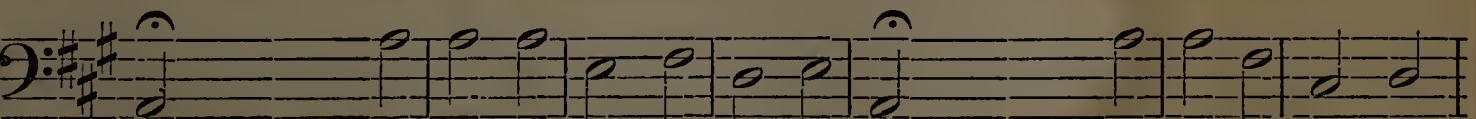
ted. The Judge of mankind does ap - pear On clouds of glo - ry



ted. The Judge of mankind does ap - pear On clouds of glo - ry



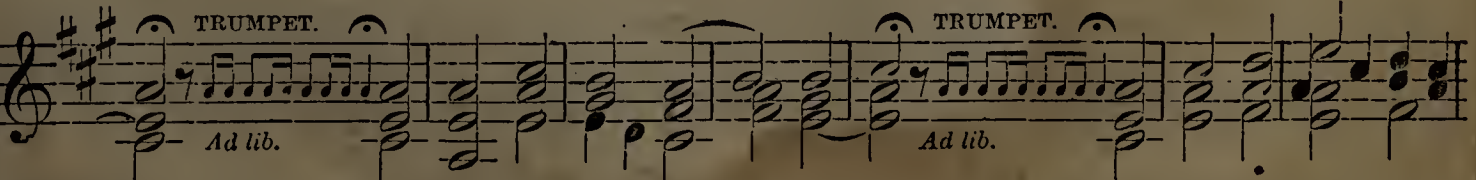
ted. The Judge of mankind does ap - pear On clouds of glo - ry



ted. The Judge of mankind does ap - pear On clouds of glo - ry

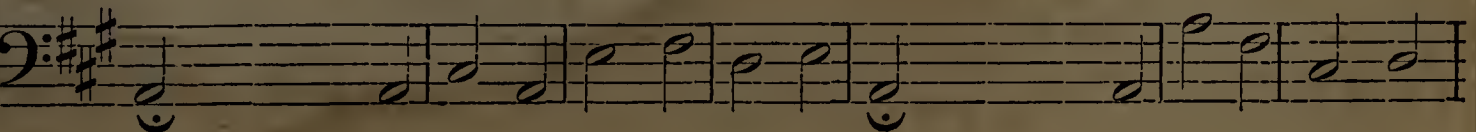
TRUMPET.

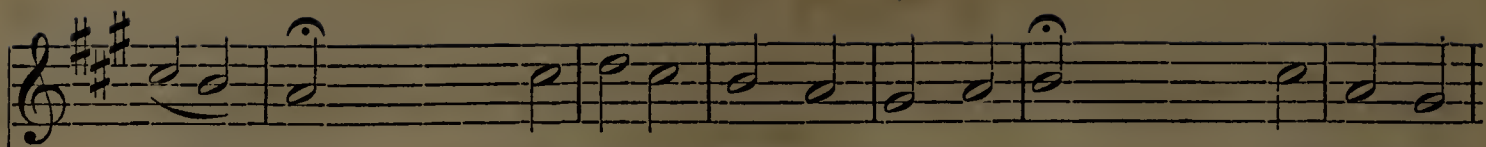
TRUMPET.



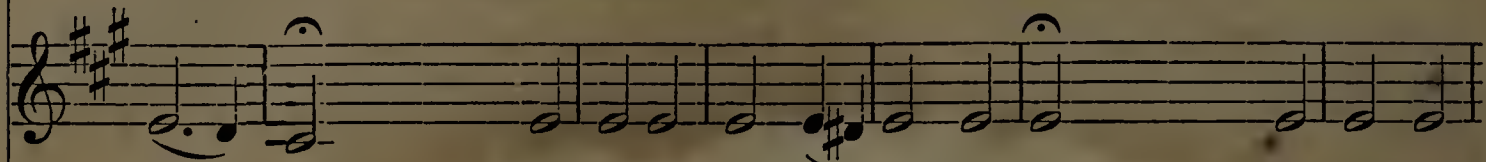
Ad lib.

Ad lib.

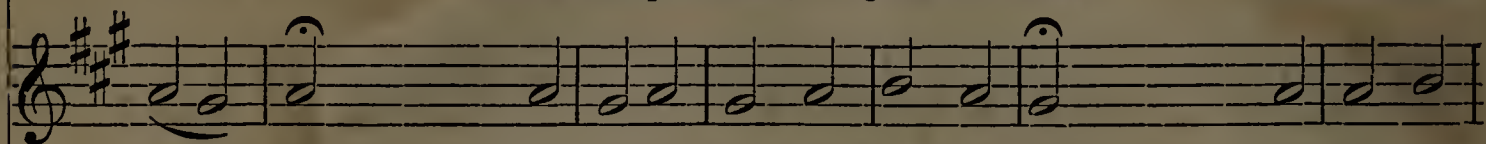




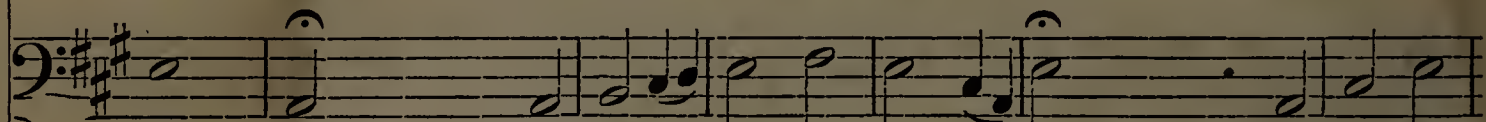
seat - ed. The trumpet sounds, the graves re - store The dead which



seat - ed. The trumpet sounds, the graves re - store The dead which

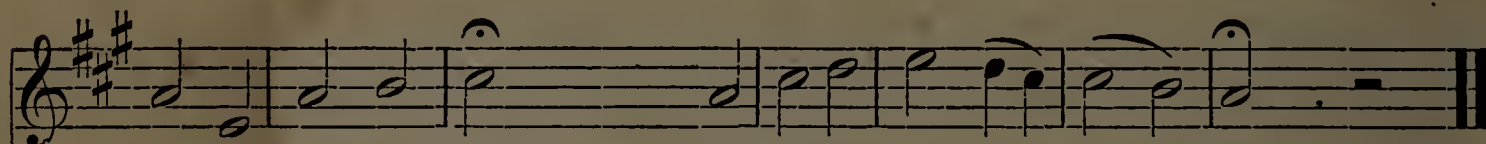


seat - ed. The trumpet sounds, the graves re - store The dead which

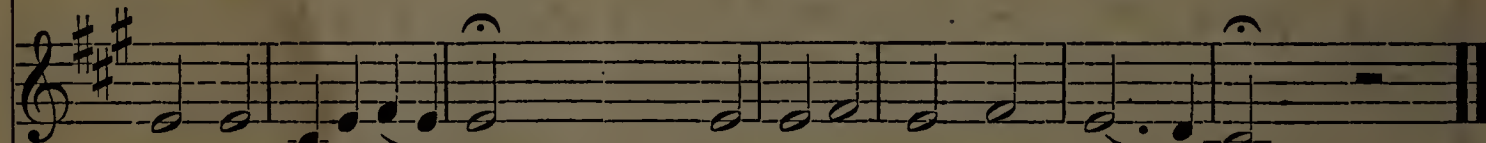


seat - ed. The trumpet sounds, the graves re - store The dead which

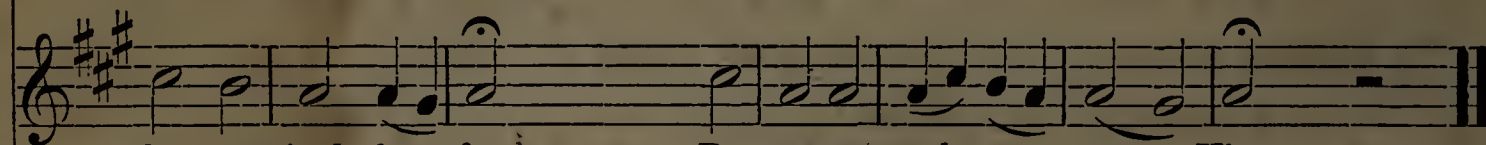
TRUMPET. TRUMPET.



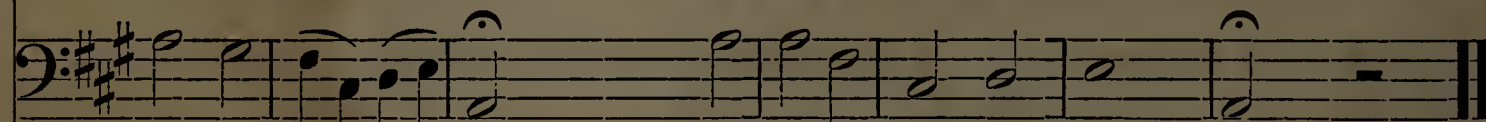
they contained be - fore. Pre-pare, my soul, to meet Him.



they contained be - fore. Pre-pare, my soul, to meet Him.



they contained be - fore. Pre-pare, my soul, to meet Him.



they contained be - fore. Pre-pare, my soul, to meet Him.

TRUMPET. TRUMPET.

dim.

A HYMN OF PEACE.

Written for the National Peace Festival, by Dr. O. W. Holmes.

TO THE MUSIC OF

KELLER'S AMERICAN HYMN.

Sing 1st Verse, *f*, 2d Verse, *pp*, 3d Verse, *ff*.

SOPRANO.

1. An - gel of Peace, thou hast wandered too long! Spread thy white wings to the

ALTO.

2. Brothers we meet, on this al - tar of thine Mingling the gifts we have

TENOR.

3. An - gels of Beth - le-hem, an - swer the strain! Hark! a new birth - song is

BASS.

Maestoso. Metromone 76 ♩ =

mf sun - shine of love! *f* Come while our voices are blended in song,—

gathered for thee, *f* Sweet with the o - dors of myr - tle and pine,

fill - ing the sky!— *mf* Loud as the storm-wind that tumbles the main,

Fly to our ark like the storm-beat - en dove! *f* Fly to our ark on the
 Breeze of the prai - rie and breath of the sea, Meadow and mountain and
 Bid the full breath of the or - gan re - ply, *ff* Let the loud tem - pest of

wings of the dove,— *mf* Speed o'er the far - sounding bil - lows of song, *cresc:* *f*
 for - est and sea! Sweet is the fragrance of myr - tle and pine, *mf* *cresc:* *f*
 voi - ces re - ply,— Roll its long surge like the earth - shaking main! *mf* *cresc:* *f*

mf *cresc:* *f*

Crowned with thine o - live - leaf gar - land of love,— An - gel of
 Sweet - er the in - cense we of - fer to thee, Broth - ers once
 Swell the vast song till it mounts to the sky!— An - gels of

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key and features a variety of note values and rests. A dynamic marking of *ff* (fortissimo) is present at the beginning of the first vocal line and again at the start of the second vocal line.

Peace, thou hast wait - ed too long!
 more round this al - tar of thine!
 Beth - le - hem, ech - o the strain!

The second system also consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music continues with similar notation and dynamics. A dynamic marking of *f* (forte) is visible in the piano accompaniment of the second system.

OVERTURE TRIUMPHALE.

A symphonic work for a full Orchestra, on the American National Air of "HAIL COLUMBIA," Closing with a Chorus for mixed voices, with Orchestral, Organ and other Accompaniments. Composed for the National Peace Jubilee, by C. C. CONVERSE.

CHORUS PART.

Sopranos who cannot sing A & B as they occur in the following arrangement of Hail Columbia, should sing the small notes.

pp ANDANTE. CLARINET.
368 ALLEGRO.
Cres.

f *Piu: f* *ff* VIOLIN.
TIMPANI.

HAIL COLUMBIA.

SOPRANO.
Hail Co-lum-bia, hap-py land, Hail, ye heroes, heav'n-born band, Who fought and bled in

ALTO.
Hail Co-lum-bia, hap-py land, Hail, ye heroes, heav'n-born band, Who fought and bled in

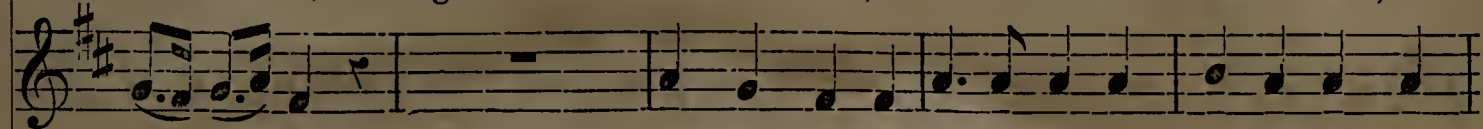
TENOR.
Hail Co-lum-bia, hap-py land, Hail, ye heroes, heav'n-born band,

BASS.

PIANO.
ff



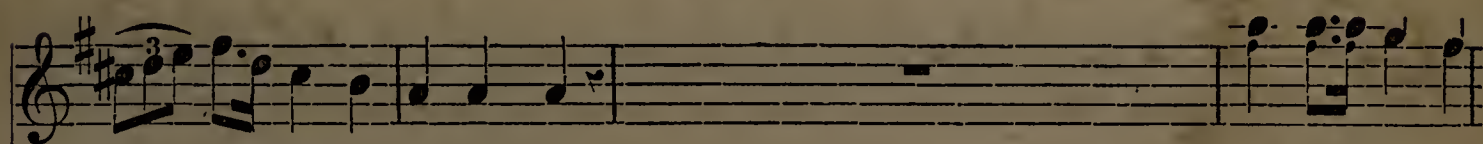
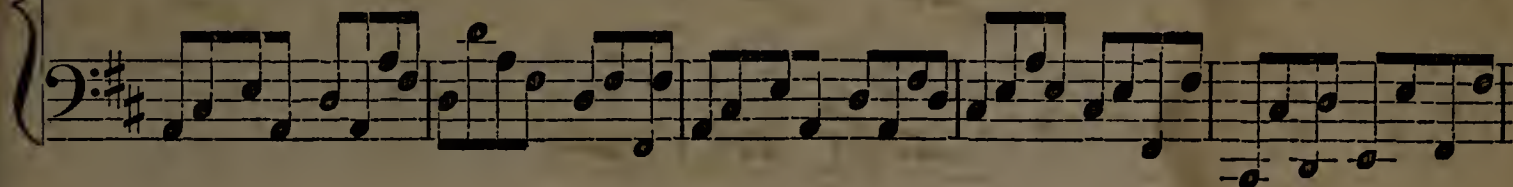
Freedom's cause, who fought and bled in Freedom's cause, And when the storm of war was done, En -



Freedom's cause, Freedom's cause, And when the storm of war was done, En -

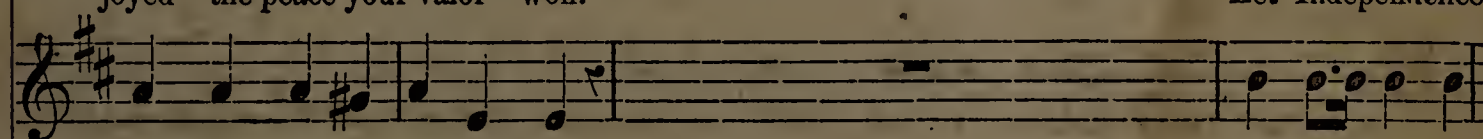


Who fought and bled in Freedom's cause, And when the storm of war was done, En -



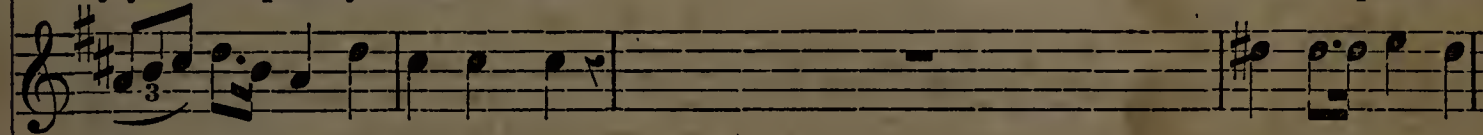
joyed the peace your valor won.

Let Independence



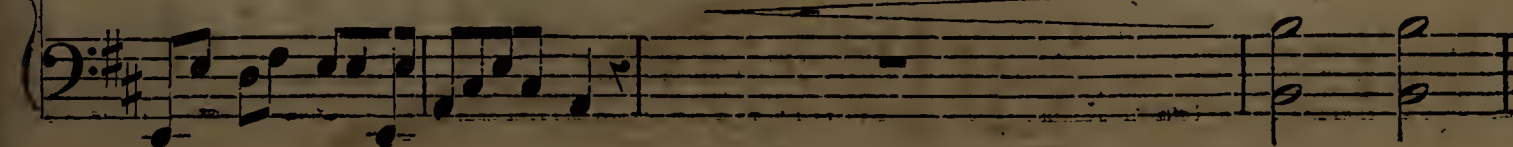
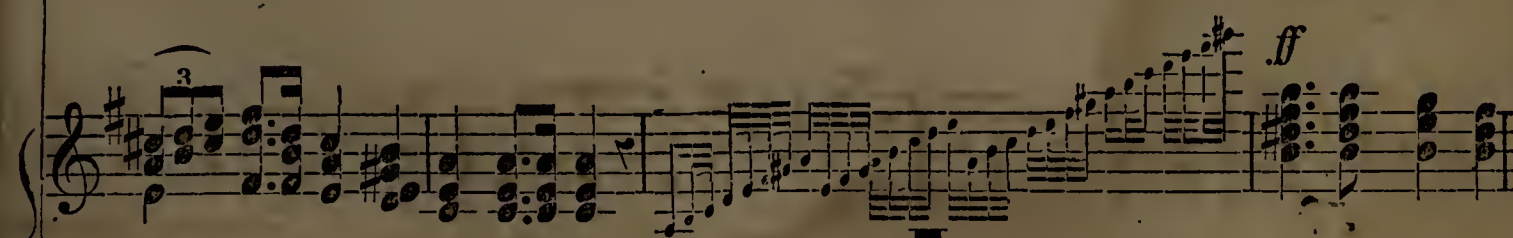
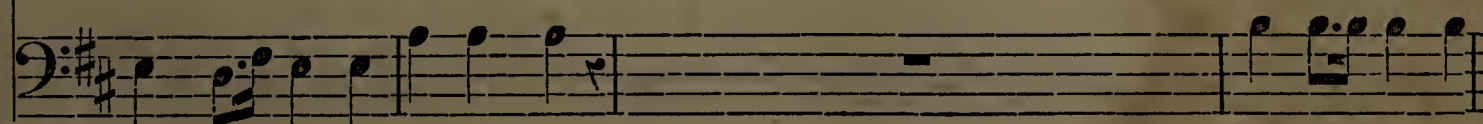
joyed the peace your valor won.

Let Independence



joyed the peace your valor won.

Let Independence



be your boast,

Ev - er mind - ful

be your boast,

Ev - er mind - ful

be your boast,

Ev - er mind - ful

what it cost.

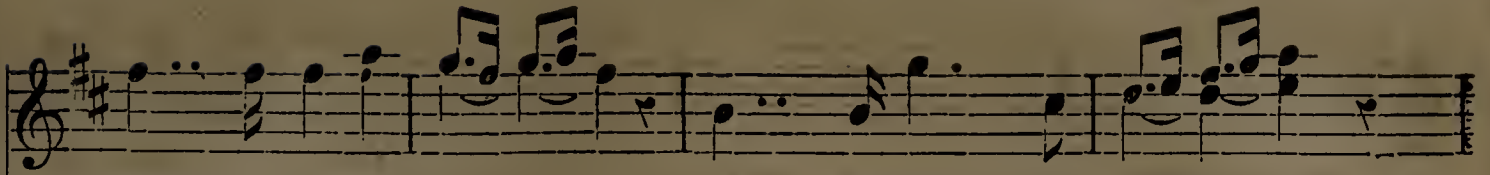
Firm, u - ni - ted let us be,

what it cost.

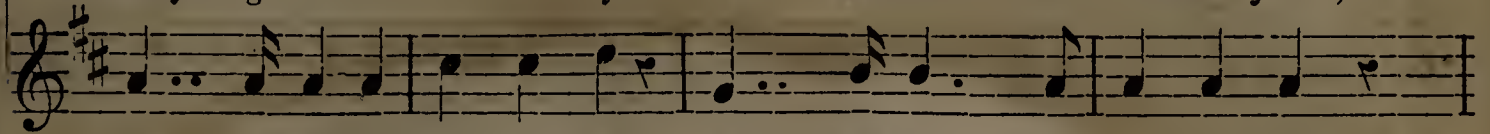
Firm, u - ni - ted let us be,

what it cost.

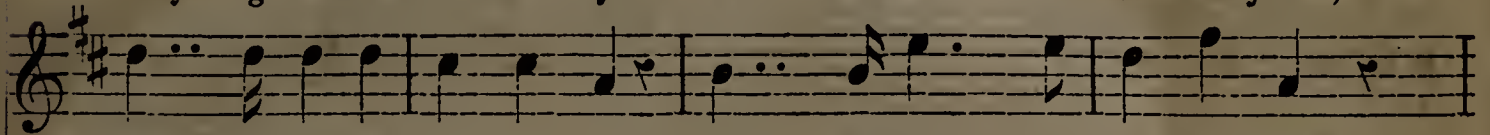
Firm, u - ni - ted let us be,



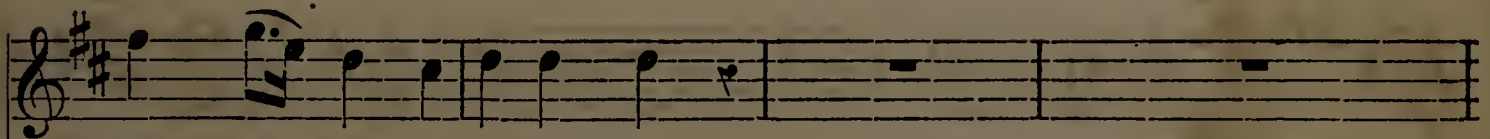
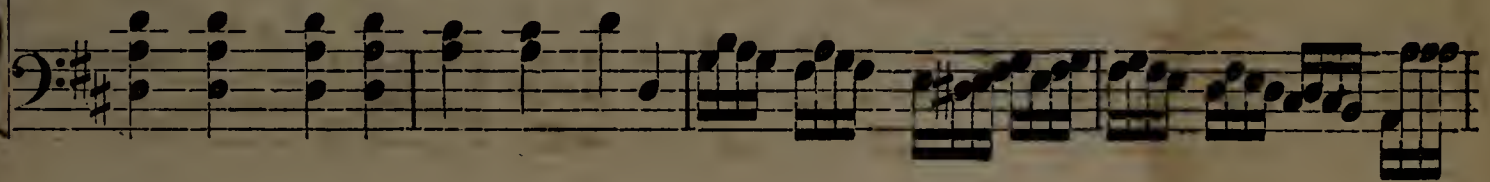
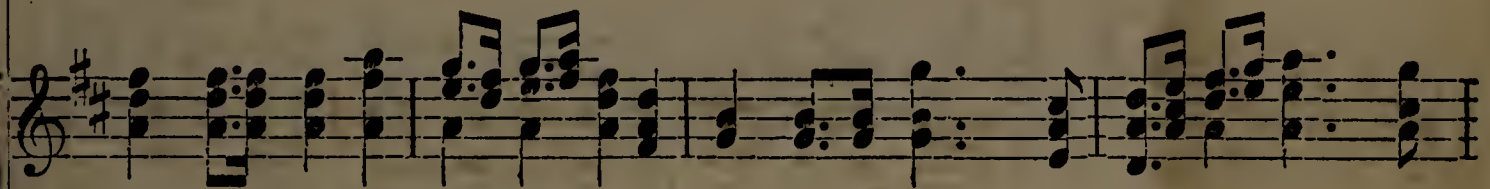
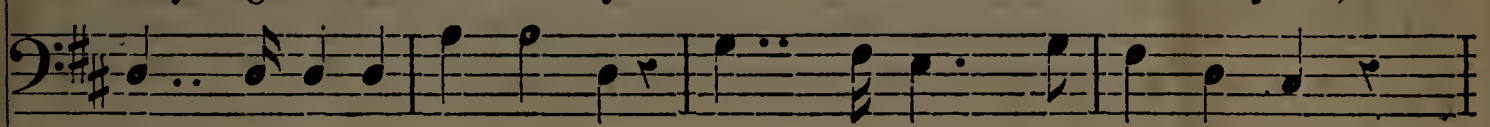
Rally - ing round our lib - er - ty! As a band of brothers joined,



Rally - ing round our lib - er - ty! As a band of brothers joined,



Rally - ing round our lib - er - ty! As a band of brothers joined,



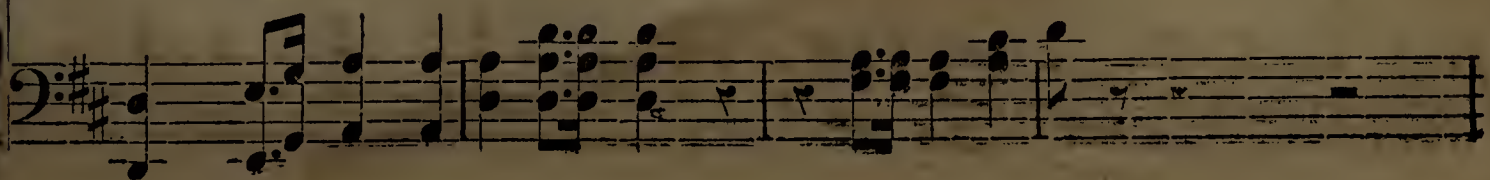
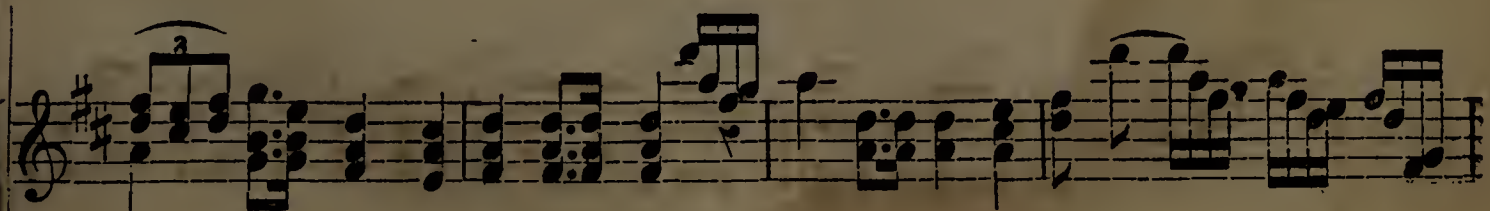
Peace and safe - ty we shall find.



Peace and safe - ty we shall find.



Peace and safe - ty we shall find.



Four staves of musical notation, all containing whole rests. The top three staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature.

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, including a section marked "Octaves." The left hand provides a harmonic accompaniment with chords and moving lines.

mf

Three vocal staves in treble clef with a key signature of two sharps. Each staff contains the lyrics "Peace shall find." The bottom staff is in bass clef.

Violin and cello/bass accompaniment. The top staff is labeled "VIOLINS." and includes a wavy line indicating a trill or tremolo, with the instruction "LOCO." above it. The bottom staff is in bass clef.

Peace shall find.

Peace shall find.

Peace shall find.

Peace, Peace we shall find.....

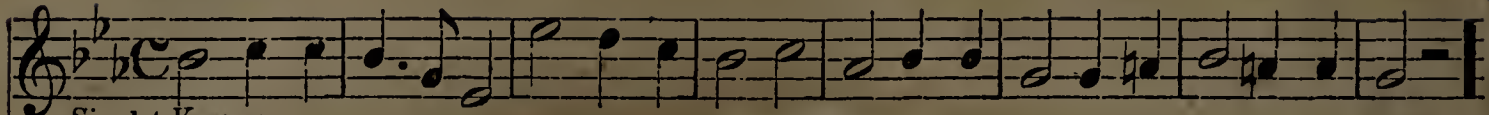
Peace, Peace we shall find.....

Peace, Peace we shall find.....

GOD KEEP OUR COUNTRY FREE EVERMORE.

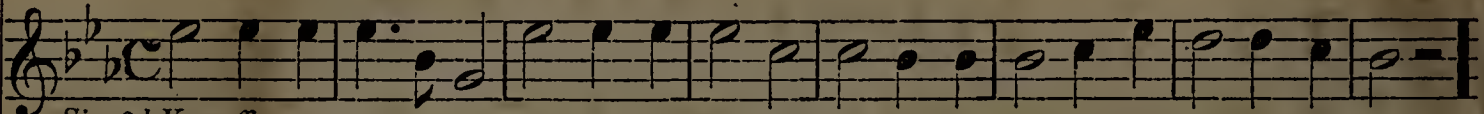
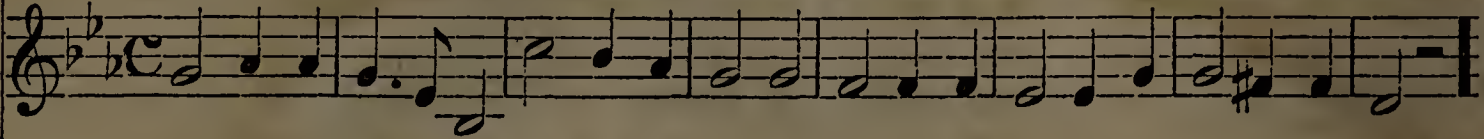
Written by Rev. S. F. SMITH, D. D.

Maestoso.



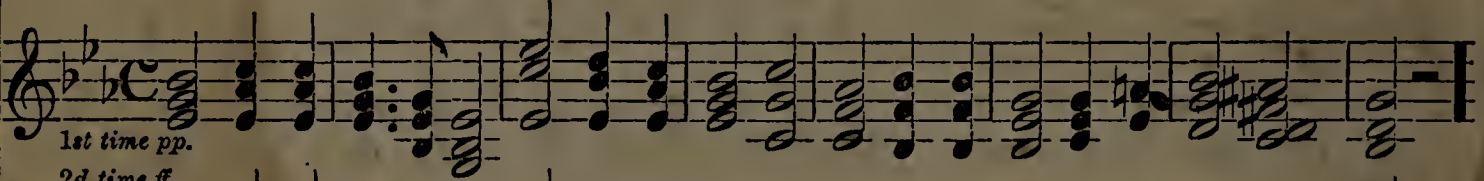
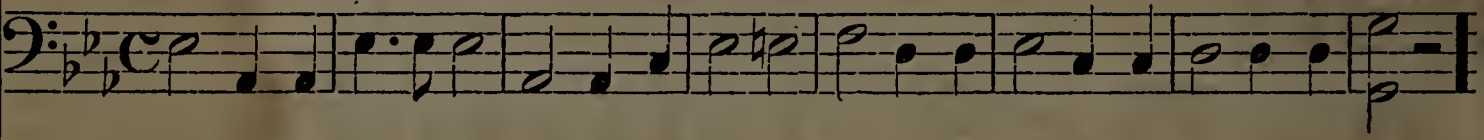
Sing 1st Verse pp.

1. God ev - er glo - ri - ous ! Sovereign of nations, Waving the banner of Peace o'er our land ;



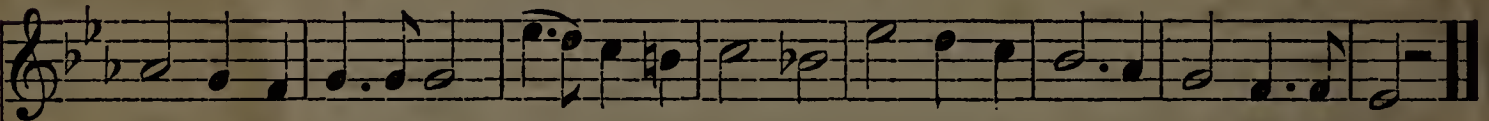
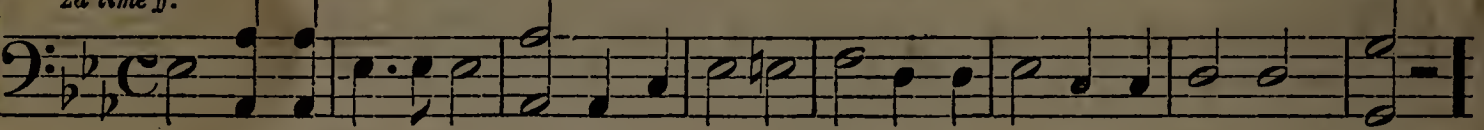
Sing 2d Verse ff.

2. Still may thy blessing rest, Father most Ho - ly, O - ver each mountain, rock, river and shore ;

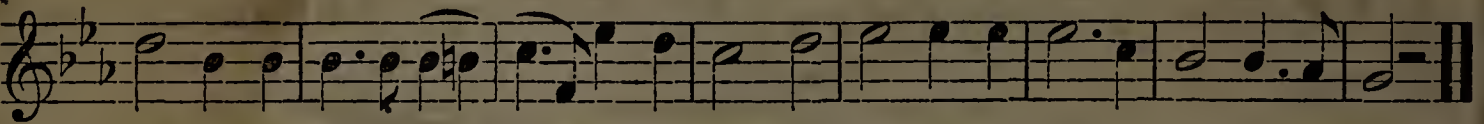
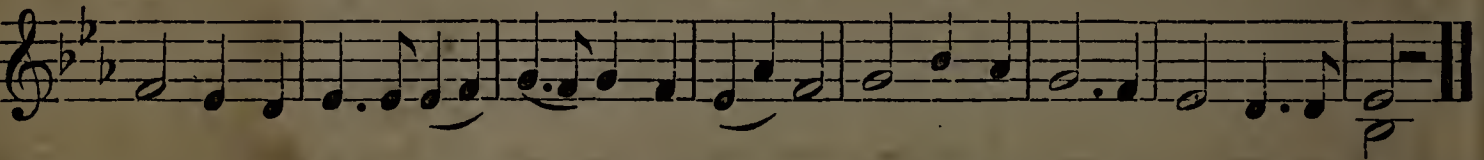


1st time pp.

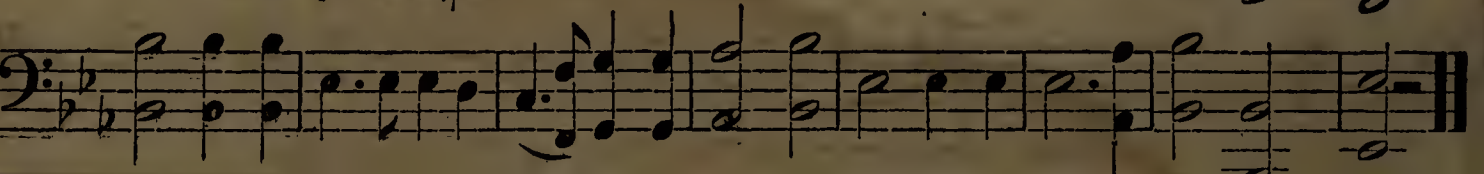
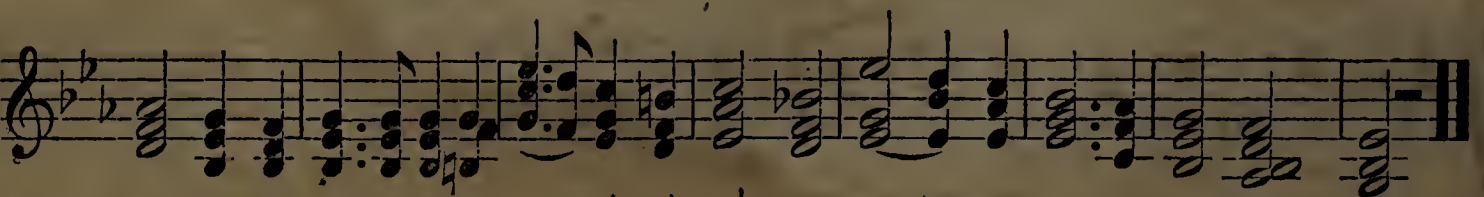
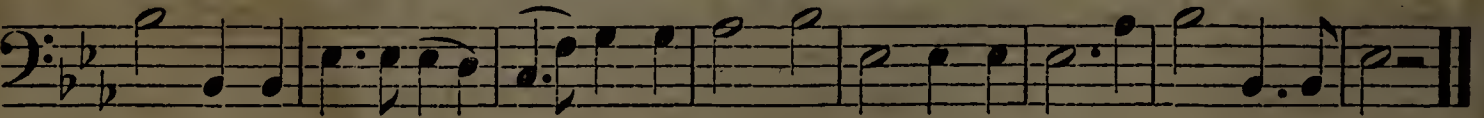
2d time ff.



Thine is the vic - to - ry, Thine the sal - va - tion, Strong to de - li - ver, Own we Thy hand.

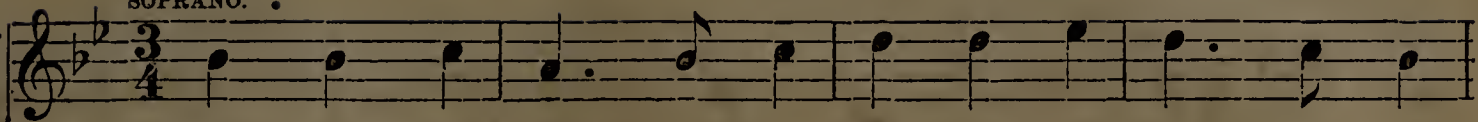


Sing hal - le - lu - - jah ! Shout in ho - san - nas ! God keep our country Free ev - er - more !



Andante.
SOPRANO.

Written by Rev. S. F. SMITH, D. D.



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,

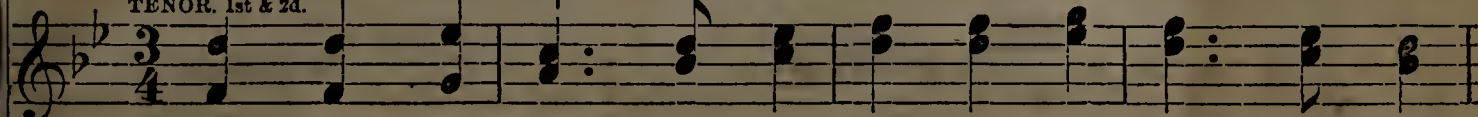
ALTO.



2. My na - tive coun - try, thee—Land of the no - ble, free—

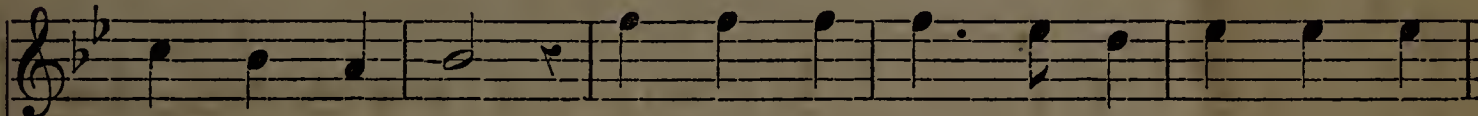
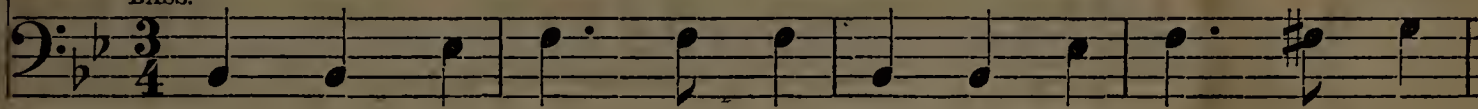
3. Let mu - sic swell the breeze, And ring from all the trees,

TENOR. 1st & 2d.

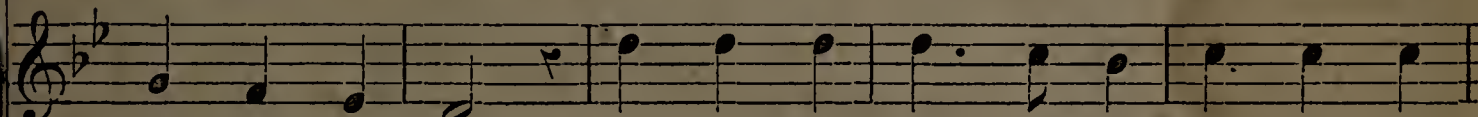


4. Our fa - thers' God, to thee, Au - thor of lib - er - ty,

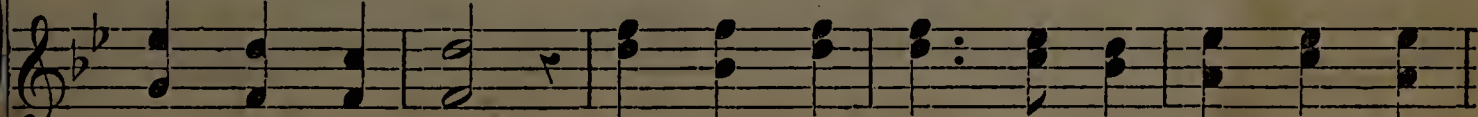
BASS.



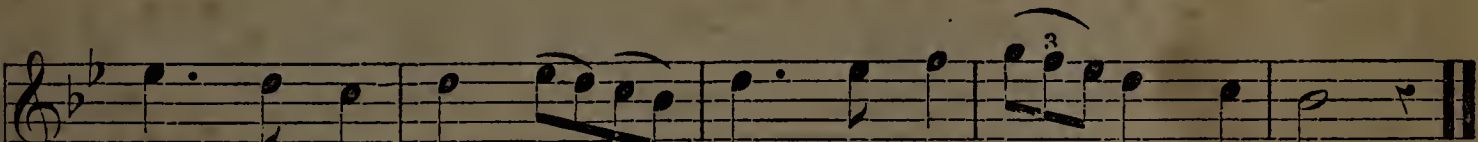
Of thee I sing; Land where my fa - thers died, Land of the



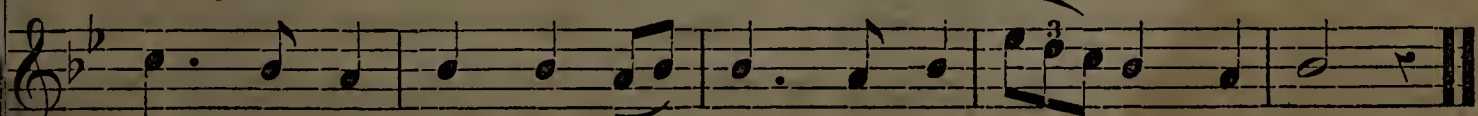
Thy name—I love; I love thy rocks and rills, Thy woods and
Sweet freedom's song; Let mor - tal tongues a - wake; Let all that



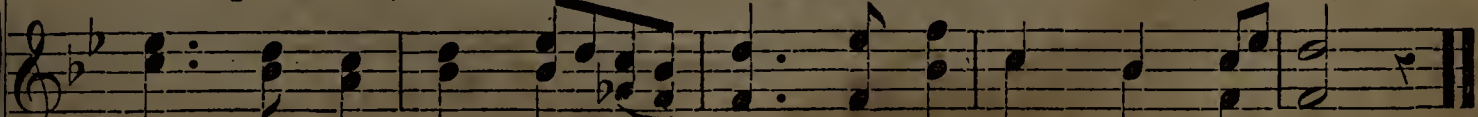
To thee we sing: Long may our land be bright With freedom's



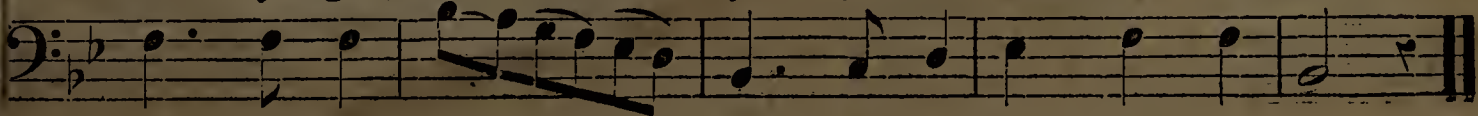
pil - grim's pride, From eve - ry mountain's side Let free - dom ring.



tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro - long.



ho - ly light; Pro - tect us by thy might, Great God our King.



Repeat last four measures for Symphony.

CHORUS. "Night's Shade no longer."

Alliegretto. p

Night's shade no lon - ger na - ture en - tranc - es, Dark - ness re -

Night's shade no lon - ger na - ture en - tranc - es, Dark - ness re -

PIANO.

Play first 16 measures for a Sym. * Ped. * Ped. * Ped.

p

- tir - - ing, has - tens a - way; Beam - ing with brightness, morn - ing ad -

- tir - - ing, has - tens a - way; Beam - ing with brightness, morn - ing ad -

* Ped * *f* Ped. * Ped. * Ped. *

- van - - ces, Smil - ing with pleas - ure, welcomes the day.

- van - - ces, Smil ing with pleas - ure, welcomes the day.

Ped. * Ped. *

Quartett

Beaming with bright - ness, morning ad - van - ces, Smiling with pleas - ure,

Beaming with bright - ness, morning ad - van - ces, Smiling with pleas - ure,

Chorus.

welcomes the day. Beaming with bright - ness, morning ad - van - ces,

welcomes the day. Beaming with bright - ness, morning ad - van - ces,

Smiling with pleas - ure, welcomes the day. day. Beam - ing with bright - ness,

Smiling with pleas ure, welcomes the day. day. Beam - ing with bright - ness,

1st time. 2d time

1st. 2d.

tr tr tr

morn - ing ad - van - - ces, Smil - ing with pleasure, wel - comes the day,

morn - ing ad - van - - ces, Smil - ing with pleasure, wel - comes the day,

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "morn - ing ad - van - - ces, Smil - ing with pleasure, wel - comes the day,". The piano part features a rhythmic accompaniment with trills (tr) and dynamic markings such as *f* (forte).

welcomes the day,..... welcomes the day,..... Smiling with pleas - ure,

welcomes the day,..... welcomes the day,..... Smiling with pleas - ure,

The second system of the musical score continues with three vocal staves and two piano accompaniment staves. The lyrics are: "welcomes the day,..... welcomes the day,..... Smiling with pleas - ure,". The piano accompaniment includes trills (tr) and dynamic markings such as *p* (piano) and *f* (forte).

welcomes the day, the day, the day, the day.....

welcomes the day, the day, the day, the day.....

The third system of the musical score consists of three vocal staves and two piano accompaniment staves. The lyrics are: "welcomes the day, the day, the day, the day.....". The piano accompaniment features a rhythmic accompaniment with trills (tr) and dynamic markings such as *f* (forte).

ANVIL CHORUS, FROM "IL TROVATORE."

VERDI. 23

Allegro. M. M. ♩ = 120.

8 *tr* *tr* 8
f *tr* *tr* *p*

8 *1st time.*

Full Chorus in Unison.

2d time.

God of the Nations, in glory enthroned, Upon our lov'd Country thy blessings pour; Guide us and

pp *tr* *pp*

guard us from strife in the future, Let Peace dwell among us for-ever - more!

tr *tr*

Anvils.

f Chorus in Unison.

Proud - ly our ban - - ner now gleams with gold - en lus - tre!

f

Bright - er each star shines in the glo - rious clus - ter!

Lib - er - - ty for - ev - er - more! And Peace, and U - nion, And Peace, and

U - nion throughout our hap - py land. land.

f D.C.

1 o. D.C. 2 do.

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